

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and Drama.

No. 3889.

SATURDAY, MAY 10, 1902.

REGISTERED AS A NEWSPAPER

## ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)  
Patron—HIS MAJESTY THE KING.  
President—G. W. PROTHERO, Esq., Litt. D., LL.D.  
An ORDINARY MEETING will be held on THURSDAY, May 15, at 8 P.M., in CLIFFORD'S INN HALL, Fleet Street, when Mr. L. S. LEAMAM, M.A., will read a Paper on 'A Star Chamber Case in the Reign of Henry VII.'

HUBERT HALL, Director and Hon. Secretary.

## ROYAL GEOGRAPHICAL SOCIETY.—The

50th ANNIVERSARY MEETING of the SOCIETY, for the Election of President and Council, &c., will be held in the THEATRE, BURLINGTON GARDENS, on MONDAY, May 26, at 3 P.M., the President in the Chair.

THE ANNUAL DINNER of the SOCIETY will take place on SUNDAY, May 26, at 7 for 7.30 P.M., at the WHITEHALL ROOMS, HOTEL METROPOLE, Whitehall Place, S.W. Sir Clements MARKHAM, K.C.B., F.R.S., President, in the Chair. Fellows who propose to attend are requested to leave their Names at the Society's Office on or before MAY 19, after which places will be allotted. Tickets, 1s. each, to be obtained from the CHIEF CLERK, 1, Savile Row, W. Fellows have the privilege of introducing Guests.

LEONARD DARWIN (Hon. Secs.)  
J. F. HUGHES  
J. S. KELLIE, Secretary.

1, Savile Row, Burlington Gardens, W.

## LINNEAN SOCIETY OF LONDON.

THE ANNIVERSARY MEETING of this SOCIETY, for the Election of a Council and Officers for the ensuing year, and for other Business, will be held at the Society's Rooms, in Burlington House, Piccadilly, on SATURDAY, May 24, at 3 o'clock precisely.

R. DAYDON JACKSON, Secretaries.  
G. R. HOWES

**VILLON SOCIETY.**—The NEW ISSUE (The COMPLETE POETICAL WORKS OF JOHN PARRIS, in 2 vols. price 2s. 6d.) is NOW IN THE PRESS, and Subscriptions may be sent to the Hon. Sec. ALFRED FORMAN, Esq., 49, Corner Road, West Kensington, W. A few Copies on Large Paper at 4s. 4d. The Volumes will include many New Poems.

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HIGSON SIMPSON, Town Clerk.  
Town Clerk's Office, West Hartlepool, April 25, 1902.

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HENRY COPELAND, Agent-General for New South Wales.  
April 17, 1902.

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St. Andrews, May 2, 1902.

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**MESSRS. J. M. DENT & CO.** will be greatly obliged if the Gentleman (signing himself 'AN ADMIRER NORTH OF THE TWEED') who called upon them on Wednesday, the 30th ult., will favour them with his Name and Address. They have handed to the AUTHOR of 'KIAKTAN THE ICELANDER' the bank note for 100l., and he is deeply anxious both for the privilege of thanks and to communicate circumstances of interest.

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## IN the matter of a DEED of ASSIGNMENT

executed on the 29th day of June, 1900, by GEORGE WILLIAM REDWAY and PHILIP SINCLAIR WELBY (trading as GEORGE REDWAY), of 9, Hart Street, Bloomsbury, in the County of London, Publishers, I hereby declare a First Dividend of Three Shillings and Sixpence (3s. 6d.) in the pound, payable on MONDAY, the 26th day of May, 1902, at my Offices, Nos. 19, 21, and 23, Ludgate Hill, in the City of London, between the hours of 10 a.m. and 4 p.m.

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SATURDAY, MAY 10, 1902

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## LITERATURE

*Japan, our New Ally.* By Alfred Stead.  
Illustrated. (Fisher Unwin.)

MR. STEAD tells us that during his recent stay in Japan he "met all the leading men of the country on many occasions," and that he has thus been "enabled to understand much more clearly the history of Japan." Nevertheless, and despite the commendatory preface of the Marquis Ito, whom the author compares to Bismarck or Napoleon, but with the addition that "there are no Westerners by whose achievements his can be measured"—a good instance of Mr. A. Stead's tall journalese—the contents of this volume, and especially the historical portion of it, must be read with many reservations. What we want more than anything in the case of modern Japan is an absolutely independent account by a competent observer, led about by his own sagacity only, and it does not seem that such an account is forthcoming, perhaps for want of the observer.

However, Mr. Stead has done well on the whole, especially in bringing forward a host of figures which, trustworthy or not, are the best available. Some of these figures are extremely interesting and may here be quoted in round numbers. The census of 1898 gave the 411 islands of Japan a population of nearly 44,000,000, a number, we are persuaded, much in excess of the truth, in view of the fact that of the 140,000 square miles of territory fully two-thirds consist of mountainous and thinly inhabited tracts. This gives an average of 880 inhabitants to the square mile, which, to those who have travelled up and down Japan, is difficult of belief. Only eight cities contain more than 100,000 inhabitants, and only thirteen more than 50,000. The number of foreigners was between 11,000 and 12,000, of whom much more than half was Chinese. Of the 5,000 odd whites some 2,000 were English, 1,280 American, 518

German, and 450 French. Of the whole number of foreigners nearly 2,000 were women—a very remarkable fact. In 1900 the exports were valued at over 200,000,000 yen and the imports at nearly 290,000,000 yen, a total trade movement of about 40,000,000 sterling. In 1899 there were 2,802 miles of railway—mostly, no doubt, single lines—of which the earnings were as follows: Government railways nearly 14,000,000 yen, at a working cost of 48 per cent., and private railways 25,000,000 yen, at a cost of about 51 per cent. In 1900 these railways carried 102,500,000 passengers, with the large number of 1,035 killed and the small number of 1,095 injured. Not long since the *Nichi Nichi Shimbun* (*Daily News*) strongly condemned the management of railways: "The money-grubbing class of men who run them have no conscience—the rails are light, rolling-stock fragile, wheels slender, and the toy carriages are drawn by tiny engines at a snail's pace, so that not seldom the train is blown right over by a strong wind." In the same year there were 11,813 telephone subscribers. In 1899 there were 95 cotton factories, with over 2,000,000 spindles, producing 345,000,000 pounds of cotton yarn, valued at 28,500,000 yen. These figures serve to give a more or less just idea of the economical situation of Japan; its military and naval resources are summed up in chapters devoted to those subjects, the treatment of which reveals the same rose-coloured hue that pervades the whole book and blazes out on the very ugly cover in a crude and violent scarlet.

According to Mr. Stead, the Emperor, though no longer behind the "misu," is regarded more as a man-god than a man. "Everybody reveres him and trembles before him." Only three or four Japanese exist who can speak to him "without a tremor in their voice." At the usual garden party of November 3rd the soil under his chair is collected "as a cure for all ailments." Despite all this the Marquis Ito is not altogether wrong in saying that his country is "one of the most civilized nations of the twentieth century." Part of the nation really is so—the rest is very much where it was fifty or perhaps a hundred years ago. In Russia we have an analogous state of things. The Tsar is the head of everything— theological, political, military, social. The Slavonic *Chin* answers to the Japanese *Kwan*; there is no natural aristocracy in either country, both are governed by a narrow oligarchy resting on a bureaucracy, the whole tipped by an absolute despotism. The question is what would become of the State if this tip were removed. It is impossible to say. In Japan the Tennō—never called Mikado in modern Japan—has been, with the probable exception of the present monarch, for a thousand years a puppet in the hands of the powerful family of the time. The present Tennō governs through the three-clan combination known as the Satchoto (Satsuma, Choshu, Tosa), and the government is well administered on the time-honoured Confucian principle of obedience by the people, through official and minister, to the Emperor, and benevolence by the Emperor, through minister and official, towards the people. But for the case of lack of imperial benevolence or official com-

petence Confucianism makes no provision; for lack of obedience the remedy is that of Li Hungchang for members of the opposition, the remedy of European statecraft up to the close of the seventeenth century, the remedy of Henry VIII. and Sir Thomas More alike—death.

In the chapter on education a most instructive speech by Count Okuma is quoted, from which we make extracts that need no comment:—

"The literature [of Japan] developed upon Chinese lines and ideas.....[The Japanese student] has to learn the Japanese and Chinese characters and at least one foreign language.... Another difficulty peculiar to Japan is the difference between the written and the spoken languages.....when a professor gives a lecture his students cannot take down his words verbatim, but must make a special compilation on the subject.....This difficulty [difference between written and spoken language] is a great obstacle in the way of educational development."

Some time since, in dealing with this subject, the before-cited Japanese *Nichi Nichi Shimbun* said:—

"Though one expended all one's strength during a whole lifetime one could not learn all [the Chinese characters].....The Government and Courts of Law.....promulgate laws and orders written in characters that no ordinary person can understand."

There is, in fact, a twofold syllabary of nearly one hundred characters with many variants. There is another syllabary—for such it is in reality for all practical purposes—of at least 4,000 Chinese characters, which one must know to read a newspaper or common book, with many variants used in correspondence, prefaces, advertisements, and so forth. The adoption of the Roman character is the only remedy, and the only means of enforcing unity of the written and spoken languages. The upshot is that, though strenuous efforts are made to educate the people, only a very small proportion can acquire a sufficient knowledge of the script to read such a journal as that just mentioned (the translation is taken from a useful little book by Mr. Walter Denning, of the High School, Sendai) or a common student's text-book, literary or scientific.

On the occasion of the assassination of Mr. Hoshi Toru, Mr. Stead tells us that his informant came in full of joy, saying in broken English (the first specimen we have seen of modern Japano-English):—

"Mr. Hoshi killed very quick; he no much good; he no look out; very quick killing; that proper; very good man kill that way. One, two time before try killing, but he always look out, this time he no look out; very hurry finish. Very glad Hoshi fall down; Government much better now; people all glad. He no proper; if he proper he no get killed."

This is cold-blooded and ferocious enough. There was no discussion, adds Mr. Stead, as to the justice of this sort of murder. The only question was how the deed had been done; how proper and what fine art it was. Human life is still of no great account in the Furthest East—almost as little considered as woman. A curious story, illustrative of this singular contempt of life, is told by Kinahan Cornwallis in his 'Two Journeys to Japan,' published in 1859. On shore one day at Shimoda with the master of his ship, the latter, disliking the attentions of a couple of *yakunin* (two-sworded police-



men), who were following them, kicked one of them, and the man immediately committed *harakiri*. People so apt to take their own lives take the lives of others with little compunction.

"In the history of Japan," declares Mr. Stead, "religion has been the one point around which.....the empire has expanded to meet the requirements of progressive civilization." What his definition of religion may be we know not, but in Japan the ruling classes have always been Confucianist agnostics, while the people have followed empty Shintōism or a polytheistic Buddhism of a very low intellectual type. The so-called worship of ancestors is merely a Chinese importation of very little religious value. Esoteric Buddhism was and is of a very different character; but of the higher forms of Japanese Buddhism we know very little. Motoōri, who hated both Buddhism and Confucianism, said that neither was of any use—all a pious Japanese need do was to hear and obey the decrees of the Mikado. And Motoōri, the chief of the Revivalists of the eighteenth century, was the finest intellect of old Japan. The Confucianist writers, though Sōrai is still much esteemed in Japan, showed no ability. In point of philosophy and letters the Japanese have never come within measurable distance of the great Chinese philosophers, historians, or poets. It is, perhaps, fortunate for Japan that this has been so, as thus, at all events, the country has been saved from the rigid conservatism of China, and old Japan has been enabled, with the aid of its natural aristocracy, to develop into that New Japan which is the political wonder of modern times.

#### *British Rule and Jurisdiction beyond the Seas.*

By the late Sir Henry Jenkyns, with a Preface by Sir Courtenay Ilbert. (Oxford, Clarendon Press.)

It is pleasant to have the record of the hard-working life of an admirable public servant which Sir Courtenay Ilbert and Mr. John Morley give us in these pages. The language used by other writers, in appreciation of the labours of Sir Henry Jenkyns, is perhaps exaggerated. Sir Francis Mowatt calls him "the most distinguished civil servant of his time," and Sir Edward Hamilton writes, "I have often said, that if I were to classify in order of merit the many public servants with whom.....I have come in close contact, I should unhesitatingly place him at the top of the class." Mr. Bryce more moderately speaks of "abilities perhaps unequalled in the whole civil service": a phrase which is justified by the facts. We should be inclined to say that, on the whole, there were in the time of Sir Henry Jenkyns several civil servants more "distinguished"; of whom at least one, Sir Hugh Owen, still survives. Mr. John Morley in an admirable letter deals specially with Sir Henry Jenkyns as a draftsman, and tells us that

"the only man in my experience at all comparable to him in the difficult art of rapidly devising the right words.....was Herschell, and Jenkyns was at least as clever in turning a sharp corner."

Mr. Morley had no experience of the powers as a draftsman of the present Mr. Justice Wright, incomparably the superior in this respect of Sir Henry Jenkyns; but then we should place Mr. Justice Wright in a class by himself. Sir Henry Jenkyns was an excellent draftsman and an excellent man, and he receives a fine tribute from Sir Courtenay Ilbert and the other statesmen who have contributed to the volume. Sir Courtenay Ilbert in naming "Mr. Ritchie's Local Government Bill" as one of the monuments of Sir Henry Jenkyns does not use words which are in themselves incorrect, but it should be noted that the whole of the work done on Mr. Ritchie's Bill was work subordinate and work of detail, as compared with that which the present Lord Thring had previously done in preparing in 1886 the larger Bill, of which the subsequent Acts of Mr. Ritchie and of Sir Henry Fowler had formed parts. With regard to the praise we find awarded by Mr. Morley to the work done by Sir Henry Jenkyns on the Home Rule Bill of 1893, we cannot but feel wonder as to who was responsible for the childish schedule dealing with the redistribution of seats which formed a portion of that ill-fated measure.

When we come to the book itself we cannot write in terms of praise. It is a feeble work, which, dealing with most difficult subjects, evades or omits almost every difficulty. We do not know for whom the work can have been intended. It does not give the history of the past, which is alluded to in a fashion most perfunctory. For instance, the work of Mr. Hugh Egerton has evidently not been consulted, and the records of the Colonial Office have not been ransacked. As a guide to the present it is incomplete and unsatisfactory, and it contains no hint of either the philosophy or the probable practice of the future. Insufficient, and inferior as an educational text-book to many existing works, it will be useless to the statesman who turns to its pages for information upon the problems of our time. No lawyer, unless it be Sir Courtenay Ilbert, who has shown in many of his writings that he is something more than a draftsman and a lawyer, is likely to be competent to write upon the matters which Sir Henry Jenkyns has treated in this posthumous volume.

As regards the most dangerous question of "Protectorates," for example, the hints which are supplied in the writings of Mr. Westlake are infinitely superior to anything which can be found here. Sir Henry Jenkyns treats these matters as a lawyer. Protectorate to him is a definite thing; and, although he admits that the word Protectorate is loosely used for very different relations, yet in all of them he recognizes that there is some protected power, or at least some protected chief or chiefs. Suppose that the puzzled statesman, bewildered by what is occurring in the neighbourhood of Lake Tchad, turns up "Protectorate" in the index to this volume: when he comes to follow the word into the text he will find no guidance to illustrate the circumstances. The Protectorate of Northern Nigeria reaches to Lake Tchad. A German Protectorate reaches to the same spot. A French Protectorate, or rather, we believe, now a French colony—but the dis-

inction, like most others in these days, is almost immaterial—similarly reaches to Lake Tchad. The empire of Rabah, who never acknowledged any protectorate by any power, fell, by his death at the hands of the French, into the back country of the German Cameroons. The French say that, in order to invade the German Protectorate and kill Rabah, they asked and received the consent of a protected vassal of Germany, the Sultan of Bornu; but the Sultan of Bornu is mainly concerned with Northern Nigeria—that is the British Protectorate. Moreover, the French have more recently followed into Northern Nigeria the son of Rabah and have killed him, without any leave, so far as we know, even of the Sultan of Bornu. The fact is that these modern Protectorates in Africa are not capable of treatment by lawyers on lawyers' lines. Both spheres of influence and Protectorates have been proclaimed and have been acknowledged by treaty where there is no practical influence and still less anything protected or to protect. They are dangerous assertions of the rights of European powers, often extending over countries where such powers have no means of making their authority respected. British Somaliland, for example, has a back country, a portion of which, never seen by us, has been made over to Abyssinia, and another portion of which contains some of our most dangerous enemies, who have never acknowledged our authority. Sir Henry Jenkyns writes: "Whether the Crown can.....surrender British territory without the consent of Parliament, is a moot constitutional question." A preliminary question is, What is British territory? and the work gives no answer that will stand examination. The islands of St. Paul and Amsterdam were undoubtedly British territory at one time. They are undoubtedly French territory now. When they ceased to be British no man can say. In the Persian Gulf there is an island which may at any moment become of political importance, of which no one is in a position to say whether it is or is not British territory at this time. So again of many of the other general principles of Sir Henry Jenkyns, and, we fear we must add, of lawyers as a class. Sir Henry Jenkyns writes as though in conquered or in ceded territory "any laws contrary to the fundamental principles of English law, *e.g.*, torture, banishment, or slavery, are *ipso facto* abrogated." Institutions very closely resembling slavery may be found in full force in what are now, actually or virtually, portions of British soil; and as for banishment, we have had many cases where little colonies have passed banishment ordinances or laws for the detention of persons banished from other places, which make us hesitate any longer to declare banishment a principle contrary to "English law."

In reference to another matter, a footnote qualifies the statement as to appeal lying to the King in Council from the decision of every Court in a British possession, by a reference to the appeal section of the Constitution of the Commonwealth. An interesting fact, which will be of high importance in the immediate future, is that New Zealand has declared her desire that power should be given for the New Zealand Courts to have an appeal to the Supreme



Court of Australia, under Mr. Deakin's Act. There is not a word, however, in this volume which bears upon the problems which are raised by a proposal of the kind. The actual position, in fact, of the great self-governing colonies is minimized by Sir Henry Jenkyns, as it naturally is minimized by every lawyer. He declares that "local Governments" of British "possessions have no direct communication with any foreign Government," and he adds, as though it were a sort of exception, that

"in some international conferences the self-governing colonies.....have been represented by separate delegates, and representatives of the colonies have been associated with the appointees of the Home Government in negotiations with a foreign state."

In this passage the Galt case and all subsequent similar action are entirely ignored: the fact being that the Cabinet have frequently in recent years given leave to Canadian plenipotentiaries to deal directly with foreign Governments, on certain conditions which did not affect the point that there has been a general breach effected in the principle laid down by Sir Henry Jenkyns. The "supremacy of a Parliament at home" and the "restricted range of legislative power" in the self-governing colony, of which Sir Henry Jenkyns writes, are gone in practice, so far as the Dominion and the Commonwealth are concerned, and English politicians will only be led into error of incalculable danger if they treat these matters on the principles here laid down. As regards merchant shipping, for instance, a case in which the index is unfortunately incomplete (for there are passages which deal with the matter which are not indexed), the Commonwealth of Australia and the colony of New Zealand have both made gaps in Sir Henry Jenkyns's principles. He has a foot-note saying that "it is doubtful how far.....a law passed by a colonial legislature operates within the territorial waters of the colony." But since the death of Sir Henry Jenkyns this matter has assumed considerable importance on account of the dispute between Australia and Germany as to a provision affecting foreign ships contained in the new Customs regulations of the Commonwealth. The manning scale, moreover, of New Zealand goes far beyond "their own coasting trade" and the "local matters" of which Sir Henry Jenkyns writes, and we can no longer pretend that throughout the British Empire we maintain "a uniform law for all vessels which enjoy the protection of the British flag." Sir Henry Jenkyns, by the way, classes together merchant shipping and deceased wife's sister as matters in which colonial legislation has been disallowed on the grounds of general public policy, and, while the book omits, as we have said, the breaches made in the principle in the case of merchant shipping, the two passages as to the disallowance of Acts legalizing marriage with a deceased wife's sister stand without explanation in the text, and a foot-note admitting that they have "in recent years been allowed" is in a wholly different portion of the book.

Sir Henry Jenkyns does not seem to have been acquainted with the history of the service, outside of colonies, of colonial forces. He names the existence of colonial

forces as recognized in the Army Act drawn by him, and refers to a section which "enables a colonial force to serve outside the colony," without making the slightest allusion to the service of colonial forces outside the colonies upon a gigantic scale in the seventeenth and eighteenth centuries. Sir Courtenay Ilbert improves the volume by printing a memorandum supplied by the Colonial Office as to colonial forces, but this memorandum is terribly official, and informs us, for example, what in the case of Canada "His Majesty may require," as though every act of the Canadian forces were not in practice at the absolute will of the Canadian Ministry of the day, whose action may be, and frequently is, entirely at variance with the wishes of the Home Government.

In the case of the Channel Islands we are disappointed with Sir Henry Jenkyns. The other matters with which we have been dealing are new and political rather than legal. But the situation of the States of Guernsey and the States of Jersey is ancient and legal, and we should have expected from Sir Henry Jenkyns closer accuracy in dealing with it. His account of the government of the Channel Islands is unsatisfactory. Most important constitutional questions will arise in the future when the House of Commons seeks to censure the action of a Home Secretary in matters where he has come into conflict with the wishes of the islands. There is nothing in this book to guide us as to how far he is "responsible" to Parliament for action which he takes perhaps as the Secretary of the King, dealing with matters which have never been admitted to be within the control of the Imperial Parliament. The Channel Islands, as the Dukedom of Normandy, are attached to the Crown by a title far more ancient than the existence of Parliament, and they do not admit the authority of Parliament, although they have always admitted that of the Home Secretary acting for the King, subject to the consent of the States. Sir Henry Jenkyns alludes to, but does not illustrate, this fact. It is, however, one of the most interesting with which he could have dealt, and the bald statement provided is useless for all purposes.

There are many other points upon which we should be inclined to question the value of the volume before us. The most curious fact about the Federal Council of Australasia was its inclusion of Fiji, but there is no reference to that inclusion and no definition of Australasia in the sentence which states that the Act of 1885 "authorized a federation of the Australasian colonies." The singular international position of Cyprus in the British constitution is also not explained or dealt with. There is a general statement that since the Ionian Islands became part of Greece "there has not been any case of a civilized, or one should rather say a Christian, state under British protection." But no attempt is made to explain what is meant by a Christian state. Sarawak is under British protection, and the Rajah of Sarawak is a Christian of English race. Is Sarawak what Sir Henry Jenkyns seems to think it—a non-Christian state? It is like India, a state in which there is no special recognition of Christianity as the religion of the state, but we should not be inclined to class

it, according to the rough classification of our author, as a "non-Christian state." If it is such a state, then the majority of British colonies are "non-Christian." Sir Henry Jenkyns goes further and declares that "all the protectorates which are now of so much importance, whether under the protection of the United Kingdom or of other states, are non-Christian." What of Cuba, the curious international position of which is subsequent to the death of Sir Henry Jenkyns, but well worthy of examination?

*The English Chronicle Play.* By Felix E. Schelling. (Macmillan & Co.)

PROF. SCHELLING, who holds the Chair of English Literature in the University of Pennsylvania, has earned the attention of scholars by two admirable critical anthologies, dealing respectively with the lyric poetry of the sixteenth and the seventeenth centuries. His present book belongs to a type more familiar to German—and therefore, of course, to American—literary historians than to those of our own country. It marks out for itself the definite and limited field indicated by its title, "the history of one of the many and various strands which, twisted and interwoven, form the brilliant and heterogeneous Elizabethan Drama." And within this area it is in a sense exhaustive. It attempts to bring together, analyze, and classify roughly the whole material available for the chronological study of the particular class of play with which it is concerned. Such a task naturally calls for industry and thoroughness rather than for any higher literary qualities. The total outcome of critical conclusion might easily be summed up in a page or two. But it is good, useful pioneer work, and makes straight the path of the more brilliant generalizing historian who is to come after.

The critical importance of the chronicle play lies in the fact that it is, as Prof. Schelling points out, the distinctively English contribution to the cosmopolitan stock of Elizabethan drama—the national strain that blends there with Senecan tragedy on the one hand and Italian romance on the other. It is the element that appeals to the popular as opposed to the Court or the university temper. Prof. Schelling is right in affiliating it directly to the miracle plays of the mediæval period. The difference is mainly one of subject-matter, for which sixteenth-century nationalism sufficiently accounts. There is the same structure, or want of structure, for both miracle and chronicle play find enough dramatic interest for their needs in the mere sequence of events; and there is the same tendency to diversify the historic narrative with realistic and even farcical episodes drawn from contemporary popular life. Nym, Pistol, and Bardolph are to 'Henry V.' precisely what the sheep-stealer Mak is to the Towneley 'Pastores.' The records of the mediæval stage do not, as a matter of fact, mention any play given in England (under similar conditions to the miracle plays) where the subject was drawn from national history. In France there are a few examples, such as the annual performance of 'The Siege of Orleans' at that city. But in England



the only secular pageant plays known are two on Robert of Sicily, performed at Lincoln in 1453 and at Chester in 1529. On the other hand, the semi-dramatic pageants used at royal coronations, receptions, and the like often, during the fifteenth and early sixteenth centuries, introduced historical side by side with Biblical personages; and Prof. Schelling is able to point to some little "May game" plays on the national ballad-hero Robin Hood which also belong to the fifteenth century. About some of his other mediæval "forerunners" of the chronicle play we are less sure. If the Coventry "Hox Tuesday" play shown to Elizabeth at Kenilworth in 1575 had been, as he suggests, "the earliest dramatic production fulfilling, if rudely, the conditions of a national historical drama," there could hardly have been the doubt which there was as to the historic event traditionally commemorated by it. To judge by Laneham's account of the performance—Gascoigne does not, although Prof. Schelling says he does, give an account—Prof. Ward is quite right in describing it as "in the main a mirthful representation of a fight." And in fact this fight, which took place on hobby-horses, can only have been a semi-dramatic adaptation of the old folk-custom, well known in other places besides Coventry, of "hocking." It is true, although Prof. Schelling does not mention it, that some years later, in 1591, plays on 'The Conquest of the Danes' or 'The History of King Edward the Confessor' were proposed to the good people of Coventry for performance on the pageants instead of the usual Corpus Christi plays; but whether either of these pieces was actually written does not appear. Nor do we follow clearly Prof. Schelling's attempt to find a national element in the various plays of St. George. The "Mummers' play" of that name, of which Prof. Schelling says "two short specimens have been preserved," and of which a list of twenty-nine extant printed versions lies before us, has, of course, the least possible to do with the miracle play of the same saint. The sword dance which lies at the root of it is old enough, but the archetype of the existing texts, which brought in St. George, can hardly be earlier than the seventeenth century. As for the miracle play itself, St. George was no doubt the patron saint of England, but nobody ever pretended that his life was spent in this country, and what, therefore, has a play on his legend to do with English history? In his preface Prof. Schelling says that Collier should be followed "at all times with circumspection." Did he exercise circumspection in borrowing from Collier the account of "a pageant of St. George of Cappadocia acted before the Emperor Sigismund and Henry V. on the former's visit to Windsor"? If he had looked up Collier's authority—not a very easy thing to do, as Collier has covered his tracks by giving an incorrect reference—he would have found that what is described by that volatile historian as a "pageant" was really a "soteltie," a cake or march-pane designed by Henry V.'s cook for the Garter banquet at which Sigismund was entertained.

The total number of chronicle plays recorded between the performance of 'Gor-

boduc' in 1562 and the closing of the theatres in 1642 is over a hundred and fifty. About half of these are extant. The type had its greatest vogue, and achieved its highest artistic level, in the last decade of the sixteenth century. The following passage will serve to show the general lines of classification and treatment on which Prof. Schelling proceeds:—

"We have traced the growth of the earlier Chronicle Play to its culmination as tragedy in Marlowe's 'Edward II.,' in Shakespeare's plays on the two kings Richard, and to its glorification above its species in 'King Lear' and 'Macbeth.' We have seen how Shakespeare too reverted to the older type of the Chronicle in which comedy and tragedy existed side by side, realized in the trilogy of 'Henry IV.' and 'Henry V.' possibilities hitherto unthought; and how dramatists of the class of Heywood and Dekker continued the practice of the earlier variety of the historical play affected somewhat by the restraining artistic principles of Shakespeare but straying more commonly into derivative species of folk-lore and pseudo-history. It remains for us to consider the biographical chronicle and the allied plays, the theme of which is travel and adventure, and then to trace to its end the main strand of the epical Chronicle History."

The usefulness of Prof. Schelling's dissertation is much increased by the careful list of historical plays, with their dates of publication and, where possible, of production, which he has compiled as an appendix.

*Philosophy of Conduct: a Treatise of the Facts, Principles, and Ideals of Ethics.* By George Trumbull Ladd. (Longmans & Co.)

In describing the nature of the Moral Self, says the author,

"the attempt has been made to adjust, according to the actual known facts, the conflicting claims of those who regard man's moral life altogether as a sort of divine, and once for all ready-made endowment, and of those who, on the other hand, assume to explain morality as the result of a psychophysical, or an economic, or even a purely physiological evolution. This attempt has resulted in an analysis of man's ethical consciousness which is, so far as I am aware, at the same time more thorough and more modern than that attempted in any similar treatise."

The claim to have produced the most "modern" work on the subject is, of course, in one sense incontrovertible till the next ethical treatise appears. In any other sense the claim would be subject to definition of the word. It is rather on the question as to thoroughness of analysis that we first join issue with Prof. Ladd, postponing the question about "modernness." Take the following passage from one of his introductory chapters:—

"Is it true, in fact, that men never regard happy conscious states, *quoad* happy, as means to another form of good, but always as good in themselves—as being, of course, good? It is not true in fact. For many men do frequently regard pleasurable states of consciousness as instrumental and not final goods."

The careful reader will here note, in the reason given for the negative reply to the query, the omission of the word *quoad* and the substitution of "pleasurable" for "happy." With such shifting of vaguely analyzed terms what possible advance can be made towards the solution of a problem that

has been for ages the theme of keen and subtle controversy?

When he comes to the problem of 'Moral Freedom,' Prof. Ladd justifiably protests against the notion that, because the subject has been so often discussed, a moral philosopher must abandon every effort to arrive at anything new upon it. There is always room at least for novelty of statement; and the points in dispute admit of being made clearer or less clear. Prof. Ladd's method, however, is to set out with an appeal to the practical consequences of determinism; then to assert that the consequences cannot be ascertained for want of experience of them; and forthwith, on the strength of other experience, to assert that they must be bad. "While the multitudes of men," he says,

"are perfectly well aware of, and constantly take account of, the facts on which the deterministic theory relies, they do not interpret these facts in terms of this theory. Therefore, until its advocates have managed thoroughly to convince the multitude of its truthfulness, we can never know by experience what would be the practical results of the universal adoption of this theory. There is absolutely no chance of ever converting the multitudes to a scientific determinism. Fatalism is, however, a religious doctrine—generally accepted among millions of men; its practical results may be subjected to observation, and there cannot be much doubt about their baleful character."

If experience of the universal adoption of a theory is necessary to enable us to judge of its consequences, then no doubt it must be allowed that the appeal is idle; but in that case why make it? Historically, however, it is not true that we have no means of judging the consequences of a very general adoption of one or other of the rival theories on the will. To leave aside all question about the *Fatum Mahometanum*—the belief in which is not entirely unfruitful of virtues—Calvinistic Puritanism, like Stoicism, is, in strict scientific definition, determinist and not fatalist. On the other hand, undetermined free-will has been the favourite doctrine of the Jesuits. Both the Jesuits and the Calvinistic theologians had popular influence and success over a certain range; and in history the two types of character produced have left a traditional impression. Are we then to infer that in the New England professor's version of history the Puritans are associated with moral laxity and the Jesuits with moral austerity?

This is, of course, an *argumentum ad hominem*, but, whatever the explanation may be, Prof. Ladd displays, in other parts of his book also, a special sympathy, which may be unconscious, with the forms of authoritative religion that make free-will an important part of their official creed. He has a plea, for example, on behalf of the religious orders in France and in the newly acquired territory of the United States, putting the case as that of a contest between "spiritual authority," on the one side, and, on the other side, the mere rule of "blood and iron." And in maintaining, as he does, that no one can "live the virtuous life" in Europe or America while keeping free from the prevalent religious ideas and practices, he points especially to Russia as one illustration of his thesis that morality depends on religion. "In Russia at the present time," he says,



"it is a pious devotion, showing itself in manifold forms of conduct, of suffering and of self-denial toward the 'Holy Church' and the Czar, the ruler and father of his people, which holds the social structure compacted together."

Such a deliverance, we cannot help remarking, might be approved by the Procurator of the Holy Synod.

It is not surprising shortly after a passage like this to meet with an assertion of "the irrationality—not to say foolishness—of voluntarily subjecting oneself to a mere impersonal law, removed from all concrete personal interests," nor yet that about a hundred pages before we should have been told that the ultimately rational question for ethics is whether there is a supernatural sanction for moral conduct. It is in this question, says Prof. Ladd, that "the multitudes of common men are truly interested." What the ordinary man asks, and is right in asking, is:—

"Whence come the sanctions of the so-called moral laws, and who is going to enforce those sanctions, if I can manage to disobey and to escape my fellow men, or even to profit by disobedience? Who but a lot of impracticable theorists issues the demand that I shall do what I do not want to do?"

It seems to us that this is as conspicuously an injustice to "the multitudes of common men," who have, as a matter of historical fact, been fired to devotion by causes unsanctioned by hopes of heaven or fears of hell, as it is a deviation from the position either of Plato or of Kant. To use the one appropriate and sufficient word in the case, the whole contention is thoroughly obscurantist.

This does not in the least imply that ethics have no relation to metaphysics or to religion. The relation, we hold, has been wrongly stated. Though of course not a study that can be pursued in isolation from general philosophy, ethics have still a real "autonomy" inconsistent with Prof. Ladd's view that they are dependent on religion. In the course of the treatise, we willingly allow, he says many of the sensible things that might be said by any one from the various points of view—Intuitionist, Utilitarian, or Kantian "Rigourist"—all recognized by him in moderation. As a treatise on the 'Philosophy of Conduct,' however, the whole is incurably vitiated by its doctrine of "theological heteronomy," to use the technical phrase. If we were asked to give a definition of genuinely modern—as opposed not, of course, to ancient, but to mediæval—ethics, we should select the absence of this character and the presence of its contrary.

#### NEW NOVELS.

*Woodside Farm.* By Mrs. W. K. Clifford.  
(Duckworth & Co.)

IN 'Woodside Farm' Mrs. Clifford makes more than one excursion into the inner nature and working of different types of humanity. The farm is in itself a delightful study of a mellow old house and an alluring garden placed "somewhere" among the pleasant hills of Surrey. The farm has been a family possession for over two hundred years, being handed on from mother to daughter for many generations. Mrs. Barton (its mistress when the story

opens) is also mellow—a widow, half way through the thirties—of a serene and comely aspect. Though not herself the heroine, she plays an interesting and important part in the fortunes of the tale. Her calm but constantly increasing affection for her unknown lodger, the scholarly and unambitious son of Lord Eastleigh, is pleasantly and reticently depicted. The widow and her one child (a sour psalm-singing girl of twelve) are entertaining unawares a real live "Honourable." He has dropped the prefix along with some less trifling matters. Religious convictions, or want of them, have arrested his career as a clergyman, and he has abandoned his post there and in the world at large. When Vincent asks the widow to marry him she responds to his proposals with simple dignity and goodwill. Her innate common sense and right feeling seem born of generations of quiet country living and are the basis of her being. Their one daughter Margaret grows up into a charming womanhood, but is in some ways out of key with her surroundings, though never out of key with the mother. Presently worldlings are introduced, and the quality of the book is thereby altered. London houses and people and scenes and their small intrigues and affectations are made to fit into the lives of the quiet Woodside dwellers. Some of these people and their talk are cleverly conveyed, but they are not altogether satisfactory.

*The Rescue.* By Anne Douglas Sedgwick.  
(Murray.)

'THE RESCUE' is certainly not commonplace, though it is perhaps a little broken-winged, and in some places less effectual than in others. Madame Clara Vicaud, an Englishwoman, aged forty-seven when the story begins, is the heroine. In spite of her age—partly, perhaps, because of it—she is an interesting and arresting figure. Eustace Damier, the hero, aged thirty or thereabouts, makes her acquaintance by means of a photograph. He discovers it, twenty-seven years after it has been taken, in an old album belonging to a friend of his mother. It represents Madame Vicaud when, as Clara Chauffrey, she made her brilliant apparition at the Tuileries habited in the mode of the Second Empire. Eustace Damier, who is almost of another epoch, finds the portrait full of a curious significance. He is a fastidious and rather melancholy youth, a convinced idealist and a seeker after delicate impressions. The face, belonging to a past not his own, fascinates him with its peculiar grace. He begins to fancy that the eyes gaze at him with a mute appeal, that the whole enchanting face of the girl in the old-fashioned dress has a word for him only. The dividing years attract instead of repelling this *désœuvré* but most chivalrous youth. When his friend Mrs. Mostyn tells him the past history of the portrait and confesses her ignorance of the sitter's present fate it only deepens and strengthens the impression. He begs for the picture, and its constant companionship increasingly stimulates his imagination and his vague aspiration. It is as though the unknown, with her lovely lips and haunting eyes, strove to speak, to ask for help and sympathy, while he feels that

he already loves, pities, understands. It is the sort of material Mr. Henry James might be imagined as treating in one of his short stories. The author has herself given it some of the delicate and competent handling such a theme demands. When Eustace is presently brought face to face with the lady of the portrait and her present difficulties and past tragedy, his sentiment of high-souled devotion is only increased. No more explicit statement of the nature and facts of the story need be added. It involves some curious character-drawing and some uncommon situations. In spite of a not very clever construction the book is intrinsically if not conventionally clever and readable.

*The Great "Push" Experiment.* By Ambrose Pratt. (Grant Richards.)

THE number of novels at present being issued from the press is very great, and the critical student is bound to admit that the characteristic most common to them is triviality. There is very little "to" them, as the Americans say. Too many of them bear the stamp of the machine-made, shoddy article, which is turned out rapidly and in great numbers to catch a ready sale. Regarding this sort of tinselled emptiness as the most prevalent fault in fiction, the critic should accord willing and serious consideration to those books which, whatever their demerits, have in them a goodly share of the stuff of which books should be made. This the present reviewer has been most pleased to do in the case of 'The Great "Push" Experiment.' One result of his study of the book has been that his notes record faults on nearly every page: faults of taste, faults of judgment, faults in matter and manner, and even grammatical errors of the crudest sort. The very preface, if the author will permit us to say so, is in the worst of taste; for why, in asserting the fidelity to life of his own work, should a writer cast a slur upon "most of those which profess to be founded on fact"? But the more important point is this, the book is not at all trivial; it is a "full" book; and, whatever may be said of its manner, its matter is such as to lend importance to it.

"All Australian capital cities are infested with criminal secret societies called 'pushes,' whose members murder and commit lesser felonies, for the most part with impunity, terrorise both police and private citizens with whom they come in conflict, and play a not unimportant part in the political arena of the community, exactly in the manner I have narrated."

The above extract from Mr. Pratt's preface indicates the scope of his story. The book is as full of horror and painful brutality as 'For the Term of his Natural Life,' and there are many passages in it which the ordinarily sensitive man will be unable to read without a strong sense of nausea. Still, it was essential to the story that disgusting scenes should be presented, and presented they are, but with decency. There is nothing pandering or wilful about any of these pages, and the author obviously writes with sincere conviction. The present reviewer is of opinion that an ardent nature has led the author into occasional exaggeration in his pictures of the



doings of Sydney Larrikins, and more notably in his pictures of Sydney society. But it is only the truth that is exaggerated; there is no fundamental misconception. During his residence in the colonies the reviewer has often witnessed breaches of good manners at Government House functions, but he declines to credit that the whole of the guests at a Government House ball could ever be tarred justly with the brush that Mr. Pratt uses in chap. xviii. The *Bulletin* is "smart," but it is not at all a "society paper." Larrikins may call the University of Sydney the "Uni.," but the reviewer doubts if Mr. Pratt has heard the extraordinary contraction used by society men at a dinner party. "Her awful burden weighed upon her less heavily.....and yet the most abandoned woman is supposed to be more sensitive than any man." This is simply an incorrect statement; not at all an important matter, truly, but noticed here because it is an example of the sort of exaggeration which, whilst it does not rob this story of its rugged strength, does detract from its serious value as a documentary picture of strange phases of life. The writer shows intimate knowledge of Sydney, but is he correct in calling Double Bay the most fashionable residential quarter of the capital; and were cable trams running in King Street at the period of his story, shortly after the great maritime strike? If Mr. Pratt's hero, like the rest of his "principal characters," is "drawn from life," he stands convicted of a very grave offence in refraining to use the power in his hands of utterly destroying, as a "push," a more dastardly set of scoundrels than the reviewer heard talk of in the course of his own inquiries in this direction, pursued some ten years ago in Sydney and Melbourne. This book should be read, particularly by those who have any interest in the great Commonwealth of the Pacific.

*Michael Ferrier.* By E. Frances Poynter. (Macmillan & Co.)

THIS is a well-written novel, and has much that is attractive about it in point of style and good taste. The plot, we grant, is slight, and the main incident on which the plot turns could hardly have remained undiscovered for many hours. Still, the book is worth reading if only to make the acquaintance of the heroine's lady-companion and protectress, a singularly attractive and well-drawn character. Mr. Mills, too, the self-complacent politician, is good, and the necessary touch of comedy in rather a gloomy story is well supplied by the letters of the absentee father. The novel does not aim very high, but is decidedly good of its kind.

*A Girl of the Multitude.* By the Author of 'The Letters of her Mother to Elizabeth.' (Fisher Unwin.)

'A GIRL OF THE MULTITUDE' has for its scene the days of the great Terror. Its pseudonymous writer shows a certain power of visualizing the past. "The shapes arise"; in other words, the terrible inhabitants of the Faubourg St. Antoine and the vile abodes that sheltered them are called into an illusory being. The girl heroine is not entirely fictitious, but a development of one

of the minor characters mentioned in memoirs of the time. The little nameless waif (the name of Eglée is given to her later) belongs to the lowest dregs of the people. As she grows older she snatches a scanty subsistence by plying more or less questionable occupations in the Quartier. Even now, after the operations of the Citizen King, and later of Baron Haussmann, marks of past crime and wretchedness may still be traced on the squalid faces of people and houses in the seething neighbourhood. In the days of Eglée it was, of course, the centre and hotbed of the worst passions of humanity. In spite of such surroundings, Eglée becomes an ardent lover of the aristocrats, and especially of the unfortunate queen. The girl's foster-brother, who is also her lover, having grown ambitious of finer clothing and softer living, becomes a lackey in the service of the elegant D'Amboise, of the Faubourg St. Germain. In this way she has glimpses of a brighter world, and even sees the queen. The book presents a strong picture of the terror, hatred, and suspicion of the times, though the writing is unequal.

#### SPORTS AND PASTIMES.

WRITING in 1844, the late Lieut.-Col. Peter Hawker remarked on the propriety of condensing his work on shooting by the omission of worn-out subjects, useless anecdotes, and other extraneous matter. "So much, indeed," says the colonel, "has been published, by more able writers, on field sports of every description, that little remains to be said on the subject." What would he have said now if called on to read the literature of the gun, in which, for the most part, instead of condensation by an expert, expansion, more or less legitimate, is the prevailing feature in volumes written by authors remarkable for versatility rather than originality? There is a sufficient excuse for occasional new books on guns and shooting in the changes which are introduced; and so long as a demand for them exists supply is inevitable. Mr. Alexander Innes Shand, in *Shooting* (Dent & Co.), a volume of the "Haddon Hall Library," pleads that the theme is inexhaustible, and that great indulgence is extended to writers on the subject. That is so, undoubtedly, and the lenity is sometimes overdone. But sportsmen, as a rule, are not severe critics of the manner or style in which instruction or amusement is conveyed, provided that both are good of their kind. They will pass quickly over a great deal that is introduced into the subject of shooting, such as:—

"Wander through it where you will, you can hardly go far astray, for it is a passion that irresistibly appeals to the Briton. It is idle to argue as to the inhumanity of field sports, for the instinct is ineradicable in all many races. Providence would never have implanted it, had it clashed with the conscience. Bacon has told us that travel is a part of education. We may go further as to field sports, and say that in themselves they are a manly education."

And much more of the same sort which Col. Hawker would have classed as extraneous. Sportsmen will turn from this, possibly in their simplicity doubting whether their lack of appreciation may not be a defect in their education or capacity, and will here and there light on passages which command their respect. Such, for example, are the remarks on dangerous shots. Mr. Shand very properly says:—

"Many hosts are criminally indiscriminate in their invitations.....Only steady guns should accompany the beaters. Except when they can shoot

clear of the undergrowth, they must never fire back; and when the beaters are closing in upon a warm corner 'Cease firing inwards' should be the word of command."

Again:—

"A chief secret in successful shooting is silence. The keeper who carries a dog-call when out on serious business should be summarily sent to the right-about."

This seems rather drastic, but sport has often been spoilt hopelessly by incessant and unnecessarily loud whistling. A dog, unless deaf, can hear a quiet whistle a long way off, and if he does not obey, the master can apply a suitable remedy; instead of this, a powerful dog-whistle is produced and blown with vigour commensurate with the loss of temper, the result being that the game takes the hint and departs in safety. Of this stupidity masters, with a favourite retriever which they imagine they are training, are more often guilty than keepers. On the subject of lunch, a much more important matter than many imagine, Mr. Shand is a reasonable guide—a line should be drawn between discomfort and excessive luxury. Where possible it should be eaten under cover; if the lodge or mansion is not available, a farmhouse generally is, and when sportsmen are on the terms they should be with farmers they will find a pleasant welcome and every needful comfort. About driving and driven game the author is scarcely up to date. He is correct in saying that with increasing bags the head of game increases, but he does not clearly credit driving, to which it is mainly due, with the result. With grouse, for instance, it has a marvellous effect on the yield of the moor; not merely because old cocks run a fair chance of being killed, but chiefly because of the thorough mixing of stock, which results in prolific breeding. There are not many errors or misprints in the volume, but the author's attention may be invited to the following:—p. 3, "the wild warfare we are ever urging," *urging* is probably meant unless the author follows a Latin turn of phrase; p. 7, "the foaming spout"—*spate*, adopted into English, is usually so pronounced and spelt; p. 68, "double guns" for a pair of guns: a double gun means a gun with two barrels; p. 216, "cockeril" for cockerel. On p. 272 we are invited to mark the gannet emerge after its dive with a herring clutched in its claws. This would surely be a remarkable sight. Waterbirds, whether swimmers or divers, catch and carry their prey in their beaks, their feet being adapted for swimming, and not, like those of the Raptors, for seizing. The volume is handy, and furnished with good illustrations; the head and tail pieces of chapters are in most cases excellent, and deserve commendation.

Sir George Douglas's *Diversions of a Country Gentleman* (Hodder & Stoughton) are reprints of articles connected with country life and sport, specially in and about the borderland of England and Scotland, than which no part of the kingdom is richer in tradition. The titles of some of the articles, forming as they do a good guide to their contents, are quoted:—'An Old House and its Last Occupant,' 'A Scottish Lady of the Old School,' 'Sport and Meditation on a Loch,' 'Carting the Beehives,' 'Eel Sparring,' 'Reminiscences of Poachers,' 'On Classic Ground in Cumberland,' 'A Motor-Car on Border Roads,' 'A Shepherd's Fox-Hunt,' and so on. Curiously enough, of the first and second articles named, the writer has some knowledge both of the Scottish lady (the late Lady John Scott of Spottiswoode) and of the dominie who well knew her ladyship's Jacobite inclination,

"and, accordingly, at the school examination in every second year the children of his middle division would be called on to recite 'Charles Edward at Versailles,' from Aytoun's 'Lays of the Scottish



Cavaliers,' which they did in slow and distinct tones. As they proceeded her ladyship's interest would increase until they reached the verses beginning—

Let me feel the breezes blowing  
Fret along the mountain side!  
Let me see the purple heather,  
Let me hear the thundering tide,

at which point she has been seen to leave her seat and beat time with her walking stick to the rise and fall of the reciter's voice, at the same time giving vent to her emotion by murmuring to herself the words, 'Poor Charlie!' 'Dear Charlie!' 'My own dear young Chevalier!'

Lady John Scott was a curious character, kind, good, and brave, loving the old ways and detesting the new, a writer of songs, the best known being 'Annie Laurie,' of which she composed the air and remodelled the words. The articles are all readable, which is by no means faint praise, for work of this sort turned out for dailies or weeklies will often not bear reprinting, and, indeed, here and there traces are to be found of a superfine style which might with advantage be compressed. On the other hand, passages will be found full of merit and true feeling, such as the death scene of Jimmy Martin the poacher:—

"Jimmy's end was of a piece with his life, and did it not dishonour. He died, I regret to say, in the poorhouse; but the evening before his death he gathered a few of the inmates about him and treated them to his famous rendering of a song which had always been a favourite with him, and which in better days he must have sung many hundreds of times in the local public-houses. It was James Ballantine's well-known ditty, which begins—

Confide ye aye in Providence, for Providence is kind,  
An' bear ye a' life's changes wi' a calm an' tranquil mind,  
and which has for refrain the truly poetical line or adage—

For lika blade o' grass keps its ain drap o' dew."

Wherein is summed up much sound philosophy.

Experts or students, or owners and exporters and handlers of horses, and dealers in horseflesh are the sort of persons to whom such a book as *Horses on Board Ship*, by Capt. Horace Hayes (Hurst & Blackett), especially appeals; ordinary readers are not likely to care very much about it, as being far too technical. The object of the little work is professedly to offer a guide for the management of horses intended for shipment, and, to judge from what one knows about Capt. Hayes and his writings, one would be inclined to think that nobody could be more competent than he for such a task. However, he apparently is a modest, not to say a diffident man; his short preface states that, although he had accomplished many voyages with horses, he had never been in charge of more than some half a dozen at a time, and therefore did not feel himself sufficiently equipped for his long-cherished purpose of writing such a book as he has now published, after having been the veterinary superintendent of 498 remounts on one occasion, and of 248 on another, during the passage from England to South Africa. Here peeps out, one would say, the main purpose of the publication, for the little volume reminds one of what has been said as to the proper construction of an epigram, whereof "the sting should be left in the tail." There are but 266 pages, inclusive of some two dozen full-page illustrations, in accordance with the law of the bee and the epigram, so far as "littleness" is concerned, and they are devoted almost entirely to technical and professional matters, and then comes "the tail," reaching to some five-and-twenty pages, containing the "sting" in the shape of some strictures upon the 'War Office and Horse Transport,' and things appertaining thereto. With those strictures, their justice or injustice, this is not the place to deal, but it were well that they should be read. The index, by the way, brings the number of pages up to 271; but as the print throughout is pretty large and the spacing is liberal, what was said about the "littleness" is not affected thereby. Capt. Hayes, apparently, has nothing to say

about the effect of *mal de mer* on horses. But that they do suffer from that malady, notwithstanding their inability to do as men do in the circumstances—and suffer perhaps more on that very account—is pretty certain, and a French thoroughbred mare, called Gabrielle d'Estrées, of high lineage and of great reputation, was supposed to have died therefrom about 1863.

*Thoroughbred*, by Francis Dodsworth, and *From Downs to Shires*, by R. Alwyn, being two little volumes issued by the same publishers (Treherne & Co.), and dealing with pretty much the same subjects, among which horseflesh, hunting, and love and marriage are prominent, may be put together with convenience and propriety. Each volume contains what the Lord Chancellor might call "a sort of" story, very slight in texture and not particularly interesting, but full of good feeling, unexceptionable in moral tone, redolent of fresh air, and suggestive of healthy exercise and a liking for manly sport. 'Thoroughbred,' which commences in somewhat tiresome fashion, improves as the narrative progresses, and ends most pathetically, but, as the writer is conscious, yet unabashed withal, a little blasphemously, after one or two pretty scenes and a few pages of creditable writing. The story resolves itself into a memoir of a thoroughbred hunter, Bucephalus by name, a talking horse, a wonderful creature, whose acquisitions are represented by the writer, playfully interpreting into language what the animal is supposed to think from time to time. The incidents are mainly runs with hounds, a point-to-point steeplechase, a well-described child's riding-lesson, and a generous but suicidal gallop to save a dear life. The other story treats pleasantly of the contrast between the hunting on the Downs and in the Shires, introducing the reader to some nice people of both sexes and to a villain, whose villainy, however, seems to be a somewhat gratuitous attribution, which comes upon one with a sudden shock. For the man has shown no premonitory symptoms of scoundrelism, though it must be owned that, if he had the makings of a scoundrel in him, the ingenious young wife could not have adopted very well a course more likely to develop them.

#### TRANSLATIONS.

*The Lady of the Camellias*. Translated from the French of Alexandre Dumas the younger. With a Critical Introduction by Edmund Gosse. (Heinemann.)—We are so accustomed to think of Dumas fils as a dramatist rather than a novelist that one is a little surprised to meet with his name among the twelve authors whom Mr. Gosse has included in his 'Century of French Romance.' Yet 'The Lady of the Camellias' is in its way a finer work than the well-known play in which we have all been thrilled by the marvellous art of the Bernhardt or the Duse. The story is a little too sentimental for the "three dimensions" of the stage, to a modern taste, and in these days its theme, the rehabilitation of the *fille de joie*, is as old-fashioned as the garments of Louis Philippe. In a novel these drawbacks are less striking, and Marguerite Gautier is likely to live in literature almost as long as Manon Lescaut. In his admirable introduction Mr. Gosse, writing with his familiar lucidity and good sense, says all that need be said on the story and its relation to Dumas's work at large. One cannot quite agree with him when he describes the author of 'Francillon' as "the only modern French dramatist fit to be mentioned in the same hour with Molière." Surely he forgets Émile Augier, whose 'Fils de Giboyer' and 'Gendre de M. Poirier' are at least as well worthy of being placed next to 'Le Misanthrope' and 'L'Avare' as any of

Dumas's works. And in another vein—that of Scapin and Georges Dandin—Molière has been approached more closely by the exhilarating Labiche than he ever was by Dumas fils. However, this is a matter of opinion, and Mr. Gosse has ample justification for holding his own. One has a better quarrel with him on the score of the numerous errors which he has allowed to creep into his preface, probably through careless correction of proofs, for nobody supposes that he would consciously misquote Tennyson and Coventry Patmore, or speak of 'Tristan de Roux,' 'La Bijou de la Reine,' or 'Le Question du Divorce.' It is hardly exact to include 'Le Supplice d'une Femme' among Dumas's plays, with no reference to the part which M. Émile de Girardin played in the invention of that once famous piece. The translation is admirably done, and reads like an original.

*Mauprat*. Translated from the French of George Sand by Stanley Young. With a Critical Introduction by John Oliver Hobbes. (Heinemann.)—The third volume in Mr. Gosse's 'Century of French Romance' represents George Sand by one of her novels which, while by no means the most characteristic, has the recommendation of coming with great freshness to the average English reader. It is true that 'Mauprat' is one of the three or four books which Matthew Arnold thought sufficient to display

"all the principal elements of their author's strain: the cry of agony and revolt, the trust in nature and beauty, the aspiration towards a purged and renewed human society."

No doubt 'Consuelo,' which posterity is growing more and more inclined to place on a level beyond all the rest of its author's novels, was too long and too well known to be chosen. George Sand's most perfect bits of literary art—the three stories of rustic life: 'La Petite Fadette,' 'La Mare au Diable,' and 'François le Champi'—might have made a most charming volume, but Mrs. Craige, who contributes an admirable preface to this volume, expressly bars them as not representative of their author:—

"Her brilliant powers of analysis, the intellectual atmosphere with which she surrounds the more complex characters in her longer romances, are entirely put aside, and we are given instead a series of pictures and dialogues in what has been called the 'purely objective style'; so pure in its objectivity and detachment that it would be hard for any one to decide from internal evidence that they were in reality her own composition."

The choice of 'Mauprat' has a great deal to recommend it, after all, and we shall be glad if it stirs up so strong a revival of interest in this "large-brained woman and large-hearted man" as to cause a demand for further translations from her. George Sand's reputation has suffered from the very mass and spontaneity of her work. "Posterity," as Arnold says, "alarmed at the rate at which its literary baggage grows upon it, always seeks to throw away as much as it can, as much as it dares—everything but masterpieces." We find it impossible to believe that the entire work of writers so business-like and prolific as George Sand or Anthony Trollope can be worth keeping, and we are too apt to reject the lot rather than be at the trouble of making a selection. Yet the work is well worth doing, and we are always grateful to the editors who will undertake it. George Sand is particularly worth reviving in this way, for her "peculiar fascination," as Mrs. Craige expounds it, is just what we need at present. Mr. Young's translation is very well done, and one must not forget to praise the concise but adequate biographical note of Mr. Gosse and M. Octave Uzanne's interesting excursus on the portraits of George Sand, eleven of which are here reproduced.

*The Story of a Child*. Translated from the French of Pierre Loti by Caroline F. Smith. (Boston, U.S., Birchard & Co.)—There are few



more charming contributions to the psychology of childhood than M. Julien Viaud's semi-autobiographic romance of his own first years. It is more akin to the opening chapters of Du Maurier's 'Peter Ibbetson' than to any other English book that we can recall. It has nothing in common with such a novelist's autobiography as Dickens gave us in 'David Copperfield,' or Daudet in 'Le Petit Chose.' As the preface by Mr. Edward Howard Griggs observes:—

"There is hardly a fact in the book. It tells not what the child did or what was done to him, but what he felt, thought, dreamed. A record of impressions through the dim years of awakening, it reveals a peculiar and subtle type of personality most necessary to understand. All that Loti is and has been is gathered up and foreshadowed in the child. Exquisite sensitiveness to impressions whether of body or soul, the egotism of a nature much occupied with its own subjective feelings, a being attune in response to the haunting melody of the sunset, and the vague mystery of the seas, a subtle melancholy that comes from the predominance of feeling over masculine power of action, leading one to drift like Francesca with the winds of emotion, terrible or sweet, rather than to fix the tide of the universe in the centre of a forceful deed—all these qualities are in the dreams of the child as in the life of the man."

The translator has happily succeeded in the difficult task of catching the charm of M. Viaud's peculiar style, and the book will be read with pleasure by all who can interest themselves in the "long, long thoughts" of Breton boyhood.

*The Fourth Estate.* Translated by Rachel Chalice from the Spanish of R. Pallacio Valdes. (Grant Richards.)—The curtain rises in the first chapter, but the "Fourth Estate" is not mentioned till the eighth. Even when the small town of Sario has a newspaper nothing occurs to give special interest to the story. The real interest is the love of two sisters for the same man, and, though some of the incidents resemble those which Señor Valdes has turned to account in other works, yet they are set forth here in an attractive fashion. The story has the not uncommon disadvantage of being obvious from the outset, and all the love-making and love-breaking yields in fascination to that of the lives of the principal people in Sario. The rich merchant who has made a fortune by importing codfish, and occupies his leisure by making wooden tooth-picks and writing letters to the press, is a portrait drawn from the life, while that of the alcalde, who has a high opinion of himself and magnifies his office, even after too free indulgence in wine, has an equal air of verisimilitude. The English version is readable, despite some phrases which are peculiar, such as the remark that the alcalde's clerk, when his master turned his back, "put up his thumb and made a long nose at him." Gabino Marza's voice is said to be shrill "when he was at all agitated"—the right word being "excited." A rage for speculation, continuing even when "dampened" by failure, is awkward, while "gutta-percha plaisters" as a cure for headache are strange.

*Tales from Gorky.* Translated from the Russian, with Biographical Notice of the Author, by R. Nisbet Bain. (Jarrold & Sons.)—*Twenty-six Men and a Girl.* Translated from the Russian by Emily Jakowleff and Dora B. Montefiore. With Introduction by Edward Garnett. (Duckworth & Co.)—Maxim Gorky is becoming the most popular of Russian novelists in this country, and seems to have eclipsed Chekhov, about whom we were beginning to hear a good deal. Mr. Nisbet Bain, who is the very *doyen* of Russian translators, appears in the field with a selection to which he has appended a good life of the poet, containing some useful information about him. Mr. Garnett has also a sensible introduction to the tales translated by Mesdames Jakowleff and Montefiore. Two of the stories in the

collections are identical. We have compared the versions, and consider them in both cases well executed. We think that Mr. Garnett speaks truly when he says that in our author "we find no circulating-library 'aristocratic' emotions to admire and no up-to-date Puritanic eroticism to smile at." Writers like Gorky are at the opposite pole to the schools of such authors as Bulwer Lytton and Disraeli, with the accompaniment of dukes, silver candlesticks, wax-lights, and Axminster carpets. It is just as in the poetical world, folk-songs, poems in dialect, even cockney slang, and the amorphous productions of Walt Whitman have been therapeutics for drawing-room lyrics. Art wishes us to take interest in real life, and the intense realism of Russian art comes out nowhere more than in Gorky; even if we do not always find his art lovable, it is medicinal. He has great powers of description; we see, as Gibbon said of Mohammed, that "the book of nature and man lies open before him," although he has followed humble callings. In the 'Steppe' we find him associating with criminals. The story of the 'Twenty-six Men and a Girl'—to take the title from the smaller book of selections—tells of the misery inflicted upon the wretched proletariat working for a master-baker and how a young girl named Tanya was their sunshine. 'Chelkash' is the tale of a smuggler and is full of picturesque power—as in descriptions of the sea and the quays where the men work. There is a terrible struggle between Chelkash and a peasant named Gabriel at the end of the story, in which Gorky shows unusual power. This striking production is included in both the works under notice. We have already alluded to the main facts of the life of Alexis Peshkoff (to give the author his real name) in a previous article. We hope that these volumes, which both show signs of careful preparation at the hands of the translators, will find many readers in England.

*The God Seeker.* By Peter Rosegger. Translated by Frances E. Skinner. (Putnam's Sons.)—"The God Seeker," the second of Rosegger's three greatest romances, is a sombre story, based on historical facts, of what took place in a little Styrian village some four centuries ago. The priest of Trawies is murdered because of his cruel and iniquitous conduct; the inhabitants refuse to betray the author of the deed; the entire community is thereupon outlawed and excommunicated by the Church, and the consequent sufferings and struggles of the Trawiesers make the subject and point the moral of the book. Thus we move in an atmosphere of crime and unrest, through which the brighter aspects of peaceful country life are rarely discerned; we think, indeed, that this gloom is a little exaggerated; the heaping up of horrors becomes oppressive and is apt to produce the effect of unreality, and more than once a modern touch strikes us as discordant. But in spite of such blemishes the book has that "ruddy drop of human blood" which redeems and glorifies everything; the deep earnestness of the writer is unmistakable, and here and there we come upon little bits of description which make us understand how Rosegger has won from his countrymen the title of "Styria on two legs." The translation, except for an occasionally awkward turn of sentence which recalls the German order of the words, maintains a very high level of excellence.

*The Knights of the Cross: an Historical Romance.* By Henryk Sienkiewicz. (Sands & Co.)—No other story by the great Polish novelist has enjoyed in England anything like the popularity of 'Quo Vadis?' and 'The Knights of the Cross' is little likely to do so. This romance deals with Polish life about the end of the fourteenth century, and is mainly concerned with the fortunes of a young knight of the name of Zbyszko, who with

his uncle Macko undergoes a long series of exciting adventures, mainly in opposing certain of the German Knights of the Cross who brought discredit upon their order. Youthful readers are likely to be those who will find most pleasure in this tale of knightly doings, but the inordinate length of the story and the frequency of names unpronounceable by untrained tongues are likely to militate against its being widely read. The account of the great battle and final overthrow of the Knights of the Cross at the end of the story is very striking. The whole is too flamboyant to please us. The translation, which, "executed throughout from the Polish original, has been edited by John Manson," runs smoothly.

#### OUR LIBRARY TABLE.

*China and the Powers, a Narrative of the Outbreak of 1900,* by H. C. Thomson (Longmans), is an interesting book, and contains a full and accurate account of the campaign in North China, as well as of the political movements which led up to it. The author adopts, to some extent, Sir Robert Hart's views, and considers that the Boxer movement was in its inception patriotic. We should rather say that it became so in its developed stage when Li Ping-heng and others seized the opportunity of converting a secret society, such as is constantly found in China, into a political and, above all things, an anti-foreign weapon. Certain it is that the Boxer movement, which had been in existence for years, did not assume any political importance until it was taken up by the Governor of the province, and subsequently by the Dowager Empress and her clique. And, as events proved, the Boxers would have been absolutely powerless for serious mischief if the same protecting hands had not been over them.

The last fact is exemplified by the ease with which Admiral Seymour, in his march towards Peking, disposed of the forces which the Boxers were able to bring against him, and the very serious difficulty he experienced when they were joined by the imperial forces. Mr. Thomson lays great emphasis on the gallantry displayed by Admiral Seymour's comparatively small force in the face of overwhelming numbers, a gallantry which is apt to be forgotten in view of the greater interest which attaches to the defence of the Legations. On this point he writes:—

"The allied forces had been away altogether sixteen days, during thirteen of which it had been cut off from all outside communication. Two hundred and ninety-five men had been killed and wounded, amongst the killed being Capt. Buchholtz of the German navy and Capt. Beyts of the Marine Artillery, whilst Capt. Jellicoe was shot through the lungs."

Happily a relieving force arrived just in time to save the column from disaster. Mr. Thomson supplies a detailed and interesting account of the taking of Tientsin, and merely sketches the course of the operations in Peking. In so doing he shows his wisdom. We have already had accounts enough and to spare of the siege of the Legations, but in no book that we have seen has there been recorded so full and connected a history of the Tientsin part of the campaign as we find in Mr. Thomson's pages. In common with other historians of the war, Mr. Thomson has some dark stories to tell of the conduct of some of our allies, and it is pleasant to find that he exempts the British and Japanese troops from the black list. He has, indeed, much to say in favour of these two now closely bound allies. At the capture of the Taku Forts, where many shocking things were done, it is gratifying to be told that

"when the storming party took the forts, most of the Chinese neither asked for nor received quarter, yet one Chinese officer threw down his sword and surrendered to an English midshipman, and the boy,



in the midst of all the fury of the hand-to-hand conflict, succeeded in bringing him out alive and unhurt."

Of the Japanese as administrators Mr. Thomson speaks in the highest terms, and describes how, both at Tungechow and Peking, their districts compared most favourably with the areas ruled over by some of the Allied troops. Many of the chapters in the present work are, as we are told in the preface, based upon letters and articles which appeared about the time of the war, and they occasionally suffer in consequence by having been falsified by subsequent events. The author laments, for instance, the decadence of British prestige in China, declares that we have alienated Japan by our policy, and announces that "so great was the spoliation" at Tientsin "that it will take years for trade even partially to revive, and for the time being it is utterly paralyzed." If the pages in which these statements occur were now rewritten he would have another story to tell. The conclusion of the Anglo-Japanese alliance has added enormously to our prestige in China, and is the best answer to his charge of our having "alienated" Japan. As regards the trade of Tientsin, the latest reports announce an astonishing revival of commerce, surpassing anything that was known at the port even in its palmiest days. This prognostication also falls, therefore, to the ground. But as a rule Mr. Thomson is a safe guide to follow, and he has succeeded in writing a very readable book.

GEORGE PASTON has added *Little Memoirs of the Nineteenth Century* (Grant Richards) to her selection 'Little Memoirs of the Eighteenth Century.' As before, she has compiled by intelligent condensation a volume which will serve agreeably those who have not the leisure for the originals. Much of their spirit has evaporated, however, during the process; Benjamin Robert Haydon's vigorous impressions of the Duke of Wellington are reduced, for example, to the baldest of summaries. The author's own comments adhere resolutely, besides, to the obvious. If Lady Hester Stanhope's story has merely conveyed to her the lesson that pride goeth before a fall, she might have spared us so trite a piece of morality. She has been guilty, in addition, of a blunder or two, Payne Knight appearing in one place as Knight Payne, and Harriet Mellon, Duchess of St. Albans, as Harriet Melton. Still, it is a pleasure to renew in these pages one's acquaintance with Lady Morgan the ebullient, Nathaniel Parker Willis the irrepressible, and the indefatigable Howitts. Thackeray derived sardonic comfort from the existence of Willis; later generations have only themselves to blame for tolerating that society journalism of which he was probably the earliest exponent, with but few equals in impudence among his successors. The freshest of these memoirs, perhaps, are Prince Pückler-Muskau's, most inveterate of heiress-hunters. His verdict, given in the late twenties, that the art of conversation had been extinct in England since the days of Charles II., was based no doubt on insufficient evidence, since he never penetrated Holland House, and Rogers never invited him to breakfast. But he may not have been far wrong in styling Almack's an inn-entertainment, and he was fully justified in objecting to the English young lady at the piano. "There is nothing," he groaned, "but quavering and strumming right and left, so that one is really overpowered and unhappy." The musical at-home is no new penance, it would seem.

AN attractive addition to the "Caxton Series" (Newnes) contains *Hood's Serious Poems*. We cannot praise Mr. Granville Fell's illustrations as equal to the occasion, but we are unfeignedly glad to see this revival

of Hood on his serious side, a jester who, like Lear's fool, was often touched to deeper issues. It needs no erudition to discover that Hood was unduly imitative in some of his phrasing, but he has at his best a delightful fancy and *naïveté* which are true poetry, and he has written some excellent sonnets, one of which, on King Lear, "A poor old king, with sorrow for my crown," ought to have been included here.

A NEW edition of Mr. Bodley's *France* (Macmillan & Co.) contains some few revisions necessitated not by error, but by time, and an admirable preface dealing with the situation of France at the moment, and with the position of M. Waldeck-Rousseau. Written, as it must have been, before the elections, it is not affected by their result, except so far as the reader's confidence in the author is sustained by the full accomplishment in the recent polls of the forecasts of Mr. Bodley. The preface of 1899 is left to stand along with the new one, and their consistency with each other and with the volume justifies, we think, the high opinion which we expressed of Mr. Bodley's work at the time of its first publication.

THE University Library of Toronto publishes in the series "University of Toronto Studies" a most interesting *Annual Review of Historical Publications relating to Canada*, the present number being for the year 1901, and edited, as before, by Prof. George Wrong and Mr. H. H. Langton. There does not happen to be this year so much literary matter in the volume as there was last year, but there is no better publication and no series in the world more admirably kept up. In an article on the Newfoundland question Prof. John Davidson, of the University of New Brunswick, whose admirable volume on preferential trade and similar matters we have several times mentioned to our readers, proposes that the *modus vivendi* should lapse, and that we should announce that we will respect the treaty rights and no more, or, in other words, will withdraw from the King's Declarations on the ground that the French have never kept the strict letter of the treaty and of the French King's Declarations. We agree with him that it is futile to talk about compensation "when no one is agreed as to the extent and value of the right for which compensation is" to be granted; and we believe that the course recommended by Mr. Davidson would be accepted by France, though with some grumbling, and is probably safer than a wide negotiation.

THE Librairie Hachette & Cie. publish *La Chute de l'Empire de Rabah*, by M. Gentil, formerly an officer in the French navy, and now well known as one of the most successful of the remarkable band of French explorers. Our readers will remember that Rabah was a slave of Zebehr Pasha, who, after the execution of Zebehr's son by Gordon's chief assistant, Gessi Pasha, founded an empire in the Western Soudan; that he destroyed by his influence, though outside his own territory, the Crampel expedition, and was finally himself attacked by the French, M. Gentil being the commander of one of their columns, and his head brought to the French in German territory. Recently the representatives of Great Britain tried to enter into relations with his son Fad el Allah, and the French, hearing of this, detached against the new Emir a column chiefly composed of Spahis who had been the cavalry of Rabah, and who, crossing the German strip that runs to Lake Tchad, entered the British sphere and killed Fad el Allah a long way on the British side of the Anglo-German frontier. These facts have not yet been officially admitted here, but there is no doubt about them, so that the matter is one of some interest. We have against the French the case that they invaded British territory with-

out permission. In the case of their invasion of German territory they covered themselves by a permission stated in this book to have been given to M. Gentil by a ruler of Bornu. The French case is thus put: We were forced to act. We could not wait to get leave of the protecting power; we got the leave of the protected prince. Nothing is said about the leave of the Sultan of Bornu having been obtained for the invasion of British territory on the later occasion. M. Gentil admits that Rabah was a much better person than his rivals or successors. It is an unfortunate fact that the ambitions of the European powers lead them to employ in Central Africa the most terrible of means to obtain their ends, and M. Gentil describes how a chief who had been engaged against him in the war was brought to him, when inquired for, mutilated by the cutting off of his lips, nose, and ears. Rabah was an extraordinary man, and had even revived on the shores of Lake Tchad the ways of King Solomon, for he was accompanied by one thousand wives and concubines. The book is plentifully illustrated, and the portraits of the French explorers are admirable presentments of a body of men as remarkable as any who have raided savage countries since the days of Queen Elizabeth. It is evident from much which we find in this interesting volume that the French are preparing to attack either Wadai or the countries directly subject to the dreaded Mahdi Senoussi himself. There is a preface by M. Mézières, the Academician, in which he goes out of his way to say that M. Gentil, in the war with Rabah, commanded "the largest force which a Frenchman could hitherto have brought together so far from France." We hardly understand a passage which ignores both the French wars in India and the French wars on the American continent. M. Mézières is a little carried off his legs by his subject, and remarks: "Les difficultés que vous aviez à vaincre étaient..... le climat, la température..... les forêts, les cours d'eau, les rapides, les rochers..... l'hostilité déclarée de beaucoup." He reminds us of the Provençal lines of Aubanel:—

Pêsto, lionn, sablas, famino, dardai fôu,  
Arié tout afronta!

THE Librairie Armand Colin send us *L'Impérialisme Allemand*, by M. Maurice Lair, the newest point in which is the evidence given of the enormous development of German interests and German settlement in Brazil. We think it certain that the United States will not allow German imperial interference in South America, but all authorities are not agreed upon this point, and if it takes place anywhere, M. Lair's book makes it clear that Brazil will be the scene.

FROM MM. Plon-Nourrit & Cie. comes *Les Elections en Europe à la Fin du XIXe Siècle*, by M. Lefevre-Pontalis, who in 1864 wrote a book on French and English elections, and who since that date has often privately reprinted articles on various elections in various countries. The volume forms an interesting picture of the differences among European elections, but lacks for Englishmen the special value which a comparative view ought to have, inasmuch as our system is connected with those of the English-speaking countries, and not with those of the Continent. A work on election law in each of the States of the United States, and in each of our self-governing colonies or provinces of colonies, would have more value for us. On the other hand, for continental readers the present volume supplies what is needed. It is rather a bold metaphor to describe the mace of the House of Commons as "the sceptre" which the Speaker "holds in his hand," even though the author rightly adds that it is "laid before his seat, which resembles a throne." There is a printer's slip in the spelling of Lord Rosebery's name. M. Lefevre-Pontalis is a little disagreeable to the dominant sentiment of England in his supple-



ment, but he is at least as much at variance with the dominant sentiment of his own country.

We have on our table *Studies in Political and Social Ethics*, by D. G. Ritchie (Sonnenschein),—*The Story of Music*, by F. J. Crowest (Newnes),—*The Social Evil*, a Report prepared by the Committee of Fifteen (Putnam),—*A la Mode Cookery*, by Mrs. de Salis (Longmans),—*Dear Paul*, by G. B. Fitzgerald (Digby & Long),—*A Woman's No*, by Mrs. Lovett Cameron (Long),—*When Love flies out of the Window*, by L. Merrick (Pearson),—*The Kidnapped Millionaires*, by F. U. Adams (Grant Richards),—*Stolen Souls*, by W. Le Queux (Ward & Lock),—*Gripped*, by S. K. Hocking (Warne),—*Rolling Flax*, by S. Ayden (Digby & Long),—*Pandora*, by Mrs. Salzschneider (San Francisco, Whitaker & Ray),—*The Investigators*, by J. S. Fletcher (Long),—*A Muddled Oaf*, by R. Rutter and L. Black (Treherne),—*Epaulettes, Service Types*, by T. Blair (Bousfield),—*From Cradle to School*, by Mrs. A. S. Ballin (Constable),—*Atonement by Proxy*, by S. Tytler (Digby & Long),—*Lyrics*, by C. Torc (Simpkin),—*In the Highlands, and other Poems*, by G. R. T. Ross (A. Gardner),—*La Petite Blonde*, by M. Praga (Paris, Lévy),—*Lisbeth*, by G. Frany (Paris, Colin),—and *Special Forms of Service sanctioned for use in the Diocese of Winchester* (S.P.C.K.). Among New Editions we have *Epitome of the Synthetic Philosophy of Herbert Spencer*, by F. H. Collins (Williams & Norgate),—*The Parson's Handbook*, by the Rev. P. Dearmer (Grant Richards),—*A Book of Spiritual Instruction*, by Blossius, translated by B. A. Wilberforce (Art and Book Company),—and *Laws of Life after the Mind of Christ*, by J. H. Thom, second series (P. Green).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Collins (W. E.), *Typical English Churchmen*, 8vo, 7/6  
Field (J. E.), *Saints of the Apostles of Wessex*, 12mo, 3/6  
Herford (B.), *The Small End of Great Problems*, 6/ net.  
Horton (R. F.), *The Dissolution of Dissent*, cr. 8vo, 2/6  
Jowett (J. H.), *Brooks by the Traveller's Way*, cr. 8vo, 3/6  
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## FRANCIS BRET HARTE.

LAST Monday the death of Francis Bret Harte, who was born in 1839, and from the seventies had an international reputation, removed an outstanding figure, whose writing had been a household word for a generation. He had lived among us of recent years, and, even if he had not done so, his works had long ago won a regard in this country which made him as much at home in England as in the United States, a tribute awarded to few Transatlantic writers. Such regard does not necessarily imply more than a popular success, which does not deeply concern the literary historian. But Bret Harte's short story ('The Luck of Roaring Camp,' which captivated the world in 1870, and made his position secure, is the typical example) was significant, because he was a pioneer in this sort of literature, and his idyl of rough Western life not only has survived all contemporary expositions in fiction of the country, but settled the form of that fiction for many years, besides being the prototype of such work as Mr.

Kipling's best prose. Dickens before the seventies recognized the young man as a kindred writer, and the pathos of Bret Harte, as of Dickens, seems a little too obvious for to-day, too violently contrasted. One felt that the collocation of the desperado and the small child was melodrama, not life; that the repentant Magdalen and the villain who rose to one virtuous occasion were overdrawn. And yet this was the life of the early California, a life of such strong colour and such vividness and novelty in language that its ablest exponents have had more permanent influence on our own language than, say, a great stylist and supreme artist like Milton. To this, his best vein, Bret Harte often recurred, and his last volume of stories, 'On the Old Trail,' is in this style.

His short stories excelled in atmosphere, but they were unduly rough; they did not give the impression of careful workmanship so much as his 'Poems' (1870 and 1871), where at the best every word was in the right place, and an easy felicity showed the polish of the artist. 'The Heathen Chinese' and 'Truthful James,' long recognized as classics of humour in England, would seem the work of a polished civilization rather than the flower of a Californian life, mediaeval in its downright methods and poetical justice. In serious verses, such as the memorial tribute, 'Dickens in Camp,' the vein of rather cheap sentiment was duly realized. It was something to have been the first laureate of a virgin soil, but one felt, as Bret Harte did, that he would not be the first and last. There were traces in Bret Harte of the irony, the under and over statement, which make so much of the effect of Mark Twain, but the natural genius of the former lay rather in local colour, laid on too thick perhaps, but still applied with genius. When the novelty was past, the vein seemed a little thin.

The longer novels of Bret Harte critics on the other side of the water agree with us in placing below his short stories. They did not fail in giving that sense of atmosphere which was his great gift, but he had not the architectonic quality which makes a novel a reasonable coherent whole, a deficiency which, it may be added, some of his most famous followers equally lack.

It remains to add that he was pre-eminent in a lesser branch of art where it is easy to win moderate success, difficult to be masterly—parody. His 'Condensed Novels' will survive as among the best things of their kind; his Mr. Rawjester, out of 'Jane Eyre,' and other figures are fair criticism and amusing satire. He began, we understand, some more modern studies of the sort. If at all advanced, they would be worth printing, for good satire is as necessary as ever, and in these latter days distinctly a rarity.

## CORONATION RECORDS.

It is not my custom to reply to comments on my various works, but in the case of 'Crowning the King' (Pearson) your reviewer's remarks on April 26th are, in the main, so contrary to fact that I must ask you, in justice to myself, to publish this letter.

Your reviewer, who has apparently confined his attention to the archaeological aspects of the coronation services, ignoring the bulk of the matter contained in my book, claims to have discovered numerous "blunders and downright mistakes," some of which he specifies. Under this category he places the omission (intentional on my part) of any reference to the vigils of kings prior to their coronations, and points out that I have erred in not mentioning the Dean's duty of preparing the monarch for the coronation ceremony, whereas he will find that it is mentioned at p. 167. I would ask you what his authority is for refuting my statements that the maniple



has its counterpart in coronation vestments, and that the monarch is temporarily vested therein, as also with a stole worn deacon-wise. The latter was thus donned by Queen Victoria at her coronation, and by many preceding monarchs.

Again, he falls foul of me regarding the coronation oath, and flatly contradicts my observation that during the Stuart dynasty it underwent changes, tending to assert the Divine right of kings. It undoubtedly changed at the coronation of Charles I. (*vide* Stanley).

The coronations of modern and non-Roman Catholic times are decidedly eucharistic (to use a convenient term) from beginning to end. They are celebrations of the Holy Communion, interrupted at intervals, and are so described by Dean Stanley and others. Your reviewer confuses these with pre-Reformation coronations, and—although he denies it—it is a matter of history, and is recorded among the valuable MSS. at Lambeth Palace Library, in 'A Succinct Account of the Coronation of Charles I.,' that the king was clad in a white velvet robe instead of the usual red or purple one. It is also referred to by Thomas de Quincey, and was accepted as an indisputable fact by Dean Stanley.

It is another matter of history, frequently recorded, that at Edward VI.'s coronation he was presented with a Bible, though, for obvious reasons, this ceremony was not observed at the crowning of Queen Mary or the Romanized Stuarts; but it was renewed at William and Mary's coronation, whose accession fully confirmed the Reformation.

In none of the Coronation Office books at the Lambeth Palace Library, except that of William and Mary, is there found in the margin or elsewhere any written reminder that "the king should be admonished to bow his head at the commencement of the prayer, 'Oh God, the crown of the faithful.'" It does not appear in the office book of James II., nor in any other of pre-Reformation time, the sign of the cross then taking the place of this written injunction. Therefore my remark that it was intended for the special guidance of Lutheran King William is, as your reviewer is good enough to say, "sapient," though not in the sense he meant it.

A couple of errors, discovered too late for correction, have unduly excited my critic's feelings—viz., the use of the word "extreme" uncton, a palpable slip of the pen; and the accidental confounding of the "pax" with the "wafer," the latter pardonable mistake, since I am a Protestant in a Protestant country, not warranting the term "gross and irreverent blunder."

ARTHUR H. BEAVAN.

\* \* To bring forward Protestant convictions as an excuse for blundering is a new departure. Every statement made in the notice of Mr. Beavan's book is abundantly justified by authoritative MSS. and recently issued standard works. Our reviewer has knowledge at first hand of all the leading old MSS. giving English coronation orders, and he has also enjoyed the rare privilege of handling the coronation vestments of the late queen. The three printed authorities on that which pertains to the crowning of England's kings and queens are: (1) 'The Coronation of Charles I.,' by Canon Wordsworth (Henry Bradshaw Society, 1892); (2) 'Three Orders of Coronation,' by Dr. Wickham Legg, issued in 1900 by the same society; and (3) 'English Coronation Records,' by Mr. Leopold Legg, 1901. To those who are real students of this great historic rite Mr. Beavan's imaginative statements about maniples or stoles worn deacon-wise are surprising. His statement that the coronation office had "always" been a mass interrupted for certain peculiar rites is historically untrue for at least 700 years of our national life; the confusion is the author's, not the reviewer's. Valuable as is the Lambeth Library in many particulars, it is of little

moment so far as coronations are concerned; only a beginner would think that he was equipped to write on such a subject by visiting it. The more valuable MSS. are to be found at Westminster, the British Museum, and Cambridge. The only Lambeth MS. dealing with the crowning of Charles I. with which we are acquainted is No. 1067. With regard to this copy Canon Wordsworth long ago pointed out that it is a poor and careless transcript, and that the Latin rubrics show ignorant blunders. As to the dress of Charles I. at his crowning, it is amusing to find Mr. Beavan citing the late Dean Stanley as an historic authority. Mr. Beavan's astonishing conjecture that Charles wore white velvet on the occasion because the supply of purple velvet had run short for this long-deferred ceremonial might have been avoided if he had merely referred to such an easily consulted book as Fuller's 'Church History.' He would there have found that the train of Charles's robe of "purple velvet" was six yards long as he entered the abbey; that he was wearing doublet and hose of white satin when uncovered for the anointing; and that on leaving King Edward's Chapel after the ceremony he wore a short girt robe of red velvet and ermine. It is impossible that the king could have been clad at any time during the function in a robe of white velvet, for it is expressly stated that the ancient habiliments of Edward the Confessor were used for the ceremonial investiture.

Miss M. F. Johnston also writes concerning the review of her book, 'Coronation of a King,' objecting to our criticism concerning the kiss of fealty, the presentation of the Bible to Edward VI. during his coronation, the language in which the coronation oath was taken, and the antiquity of the ampulla and the spoon. The authorities on which she relies are Dean Stanley, Camden in his 'Remains,' Echart's 'History,' Mr. Jones's 'Crowns and Coronations,' and Taylor's 'Glory of Regality.' She adds that when we criticize her details "people who do not take the trouble to investigate the matter are apt to regard the book unfavourably." This is just our point. Investigate the real authorities before you venture to write. It would be well to consult the MSS. of coronation orders to be found at the British Museum. These would show that every one of our criticisms and corrections was absolutely correct. So far Mr. Jones's pleasant book on 'Crowns and Coronations' is the best cheap book of historic gossip on the subject which has been issued. It was put forth originally many years ago, and the publishers have recently brought out a new edition. But we are confident that Mr. Jones would never have claimed that his able and interesting compilation, drawn up long before students had given close attention to the subject, was to be accepted as an accurate authority. Each point restated in Miss Johnston's letter has been re-examined, and we can only repeat that in each instance the writer is at fault in the light of later and sounder research. Our reviewer has personally examined both the coronation spoon and the ampulla.

#### SPENSER'S 'VISIONS OF PETRARCH.'

The first lines of Spenser's ever printed consisted, as everybody now knows, in contributions to the 'Theatre[for].....Voluptuous Worldlings' (London, 1569), by that curious author Jean van der Noodt, whose various publications show him in the light sometimes of an ardent Protestant, sometimes of a fervent Catholic,\* constant and unshaken

\* He came to England, as he said, not to "behold the abominations of the Romysh Antechrist," and went back to his country to sing the praise

du meilleur Roy  
Philippe, défenseur de nostre sainte foy.  
(Beginning of his polyglot 'Poetische Werken,' Antwerp, 1594, folio. Some of the wood engravings used in the 'Theatre' are inserted again in this edition.)

in one thing: his profound admiration for himself.

No doubt practically remains that the said lines—though the compiler seems, in a clumsy sentence, to appropriate them—were really Spenser's. They were remodelled later, and included among the English poet's 'Complaints,' 1591. One of the contributions thus reprinted (the one previously called 'Epigrams') was given under the title of 'The Visions of Petrarch formerly translated.' The text was in both cases almost the same, the main exceptions being (1) that in the 1569 volume it was made up of six sonnets or quasisonnets and a quatrain, and in the 1591 book of seven sonnets; (2) that in the earlier version some among the 'Epigrams' had not even the proper number of lines for a sonnet, but stanzas of twelve lines.

This work of Spenser's has justly been referred to Petrarch's 'Canzone,'

Standomi un giorno solo alla finestra,

being the third of the series 'In Morte di Madonna Laura,' and consisting of six twelve-line stanzas, with a conclusion in three lines.

No doubt ever seems to have been entertained as to Spenser's having followed the Italian original. Harvey, in one of his so-called "proper and witty familiar letters," expressed a wish that his friend's 'Dreams' might have as much success as Petrarch's 'Visions' had realized in Italy. From that time Petrarch and no one else has been mentioned in connexion with this series of Spenserian poems. In his justly admired 'Spenser' Dean Church, alluding to the early version included in the Van der Noodt volume, says:—

"It is scarcely credible that the translator of the sonnets could have caught so much as he has done of the spirit of Petrarch without being able to read the Italian original; and if Spenser was the translator, it is a curious illustration of the fashionableness of Italian literature in the days of Elizabeth that a schoolboy just leaving Merchant Taylors' should have been so much interested in it."—F. 13.

F. T. Palgrave refers us also to Petrarch (and so do the 'Dictionary of National Biography,' Dr. Grosart, Mr. Courthope, &c.), observing: "Spenser's version is not so satisfactory as his translations from Du Bellay." This is quite true, but he gives no reason. The reason is that Spenser did not follow Petrarch, but Marot.

Marot had, indeed, long before Spenser, translated Petrarch's 'Canzone,' and had given it the very title which Spenser adopted, 'Des Visions de Pétrarque.' He did not turn his model's stanzas into sonnets, but used, as his original did, a twelve-line stanza, concluding the whole with a quatrain, while Petrarch had ended his poem with a tercet.

Spenser, having (in most cases in 1569 and in all cases in 1591) to fill fourteen lines instead of twelve, was bound to invent somewhat and to expand his matter. But this difference from Petrarch is not the most striking one he offers. A comparison of the three texts—Italian, French, and English—shows that whenever Marot follows Petrarch with accuracy so does Spenser; whenever Marot takes liberties with the Italian, Spenser takes the very same; when Marot changes the order of ideas, or even words, the same changes in ideas and words occur in the English text, the obvious conclusion being that Spenser follows Marot, not Petrarch. Some examples will put, I think, the fact beyond doubt.

Petrarch describes himself in his 'Canzone' as being one day at his window and seeing in succession six sights, emblematic of happiness and beauty, suddenly destroyed. In this sextuple allegory is represented the loss he suffered in the death of Madonna Laura.

\* Essays on the Minor Poems of Spenser in 'Complete Works,' ed. Grosart, vol. iv. p. lxxv.



(1) A hind, (2) a ship, (3) a laurel tree, (4) a spring, (5) a phoenix bird, (6) a lady, meet thus before him with a tragic fate.

The hind, in Petrarach's line, has an expression sweet enough to inspire love in Jove himself:—

Con fronte umana da far arder Giove.

Marot's translation of this line is loose and vague; his "biche" is

Belle pour plaire au souverain des dieux.

In the same way Spenser's hind is

So faire as mote the greatest God delite—

obviously the same "fair" animal and the same nameless "greatest God" as in Marot. Petrarch represents his "fera" as being hunted by two greyhounds, "da duo veltri, un nero, un bianco," who pursue her to death, the two being an allegory of day and night, destroyers of human life. Marot, again, is not so precise; his dogs are dogs without any specification, they are any sort of dogs. He adds withal to his text an epithet which is not in Petrarch; his dogs are "envieux"—that is, eager (to catch the prey):—

Chassée estoit de deux chiens envieux.

Spenser translates accurately the inaccurate Marot, writing:—

Two eager dogs did her pursue in chase.

The ship is described by Petrarch as having (1) silk sails and (2) golden ropes, and as being made of (3) ivory and (4) ebony. Marot reverses the order, beginning with the ebony and ending with the silk. Conformably to Marot, and contrary to Petrarch, Spenser begins with the ebony and ends with the silk. On the sudden, says Petrarch, a tempest rose from the east, "tempesta oriental." Marot's tempest is neither eastern nor western, but only "subite." Spenser's storm is accordingly "sudden" and nothing more. The omission here is of no slight importance, as it greatly obscures Petrarch's meaning: by his *oriental* tempest he meant the plague, come from the east, of which Laura died. As if to make up for the omission, when Petrarch says that the ship struck on a rock, Marot adds the useless, but rhyme-supplying, information that the rock was "caché sous l'onde." Spenser's ship does not fail to break, in the same way, "on a rock that under water lay."

From the laurel tree comes such a melody, made by many-coloured birds, that Petrarch, as in a trance, forgets the course of common life. What strikes Marot first of all, and Spenser after him, is the quantity of birds: "tant y avoit d'oiseaux"—"such store of birds."

"The clear fountain" of Petrarch "in the same wood sprang from a rock." Marot has turned his phrase differently, and Spenser has carefully located all his words in the very same place assigned to each by his French model. In this stanza occurs an idea which pleased Spenser so much that he repeated it four times in his works: nymphs there were

That sweetly in accord did tune their voyce  
To the soft sounding of the waters fall.

Here again Spenser translates the Italian text as expanded, and this time happily expanded, by Marot. Petrarch had briefly said that the nymphs were "a quel tenor cantando," while Marot describes the same,

Qui de leurs voix accordoient doucement  
Au son de l'eau.

Marot therefore, not Sannazar, as surmised by Reissert in his learned essay, is the true source of these often-quoted passages of Spenser's. According to Dr. Grosart this "attempering" of songs "to the waters' fall" (April) has an autobiographical value; it points to the Northern counties where Spenser was living when he wrote his "Calendar." "It is," says he, "the waters fall, no level, languid, canal-like Southern stream" ('Complete Works,' i. p. 116). It was, in fact, much more Southern than he thought; as Southern at least as Marot's country, for there it is, complete.

Neither was the French poet's fountain "level, languid, canal-like"; it sprang from "un vit rocher.....murmurant soeusement."

The stanzas on the phoenix and the lady offer exactly the same elements of comparison. When Marot alters the arrangement of the words, the same alteration occurs in Spenser. When he adds, in order to fill a line, an otherwise useless "que diray plus?" Spenser carefully translates it, "What say I more?"

I do not suppose any supplementary proof can be needed; if one were, it could be found in the conclusion of the poem: a tercet in Petrarch, a quatrain in Marot, a sonnet in the Spenserian 'Complaints' of 1591. This sonnet, being of Spenser's composition, bears only a vague resemblance to the original, and calls for no remark. But in his 1569 text he had given neither a sonnet as in 1591 nor a tercet as Petrarch had done, but a quatrain, translating word for word Marot's own.

No doubt, I think, can remain: Spenser followed Marot, not Petrarch; his translation, being from the French, gives no clue to his knowledge of Italian at an early date. It is one more instance of his debt to Marot—a debt scarcely enough acknowledged even now, passages translated word for word from the French poet ("if hee bee wortheie of the name of a poet," said supercilious E. K.) being still quoted as characteristic of Spenser's manner, and as having an autobiographical interest—"acquaintance-giving," says Dr. Grosart, after having reproduced one of them.

J. J. JUSSERAND.

#### ANTHROPOLOGICAL INACCURACY.

Haslemere, May 5th, 1902.

MR. ANDREW LANG complains that in a recent paper Dr. Hose and I have misrepresented his views by writing that we are disinclined to believe that the conception of a beneficent Supreme Being is "part of the stock-in-trade of primitive man mysteriously given, as Mr. Lang seems to wish to make believe."

In the absence of Dr. Hose I hasten to offer our apologies to Mr. Lang, because I realize that our expression was unfortunate, and that, in the improbable event of our paper being read by any persons unacquainted with Mr. Lang's works, it may seem to them to impute to him the view that he repudiates. We were, of course, aware of Mr. Lang's explicit rejection of the hypothesis of Divine inspiration, and it is clear that in place of "mysteriously given" we ought to have written "mysteriously acquired." We would, however, submit that not all that is mysterious is Divine, and we would explain that in the sentence quoted we sought briefly to express the impression made upon us by the reading of the works in question. It seemed to us that Mr. Lang would have us believe that most, if not all, races of men acquired, at some very early period of human development, a belief in a moral and beneficent Supreme Being, and that, since Mr. Lang rejects the hypothesis of Divine inspiration, he leaves the origin of this belief utterly mysterious. This mystery is, for us at least, hardly, if at all, lightened by Mr. Lang's suggestion that primitive man may have conceived the idea of a maker of all things, and may have advanced directly from this idea to the conception of a moral and beneficent Supreme Being. Even if it be admitted that this may possibly have occurred in one or even several cases, it remains in the highest degree improbable that it should have been a process of wide distribution. Evidence bearing upon this point appears in an article in the *Spectator* of last week, in which Mr. Hugh Clifford, a most trustworthy reporter, describes the Dusuns of North Borneo. It seems that these very backward people entertain the idea of a maker of all things, but so far from having

developed out of this idea a moral and beneficent Supreme Being, they ascribe all their hardships and trials to the slovenly workmanship of this creator, and we cannot but think that the greater part of unsophisticated mankind would approve their logic. It seemed, then, to us that Mr. Lang was concerned to construct, and, indeed, had constructed in masterly fashion, one of those paradoxes which stimulate no less than they startle the intellect. I am a little mystified by Mr. Lang's claim to have discussed and dismissed the view that we have suggested of the origin of the belief in a Supreme Being among some of the tribes of Sarawak; for on turning to the pages of 'Myth, Ritual, and Religion' indicated by him (my copy is the new edition, dated 1899) I can find no mention of any such view. Nor can I see how his arguments against the degeneracy of the Australians—even if, in face of general considerations as to the arrival of the people in the island-continent, they could be regarded as conclusive—can be held to disprove our view or in any degree affect the value of our suggestion; unless, indeed, that purely mythical and highly undesirable creature "The Savage" be tacitly introduced into the argument.

W. McDUGALL.

#### SALES.

THE collection of items from the Strawberry Hill Press sold by Messrs. Hodgson last week produced some high prices—in nearly every case more than these books generally realize. The most important things were:—Gray's Odes, Walpole's copy with his notes and corrections, 171l. Walpole's Catalogue of Pictures in the Holbein Chamber at Strawberry Hill (8 pp.), 28l. 10s.; Fugitive Pieces in Verse and Prose, 10l. 5s.; Anecdotes of Painting and Catalogue of Engravers, with additions in the author's handwriting, 5 vols., 32l.; Life of Lord Herbert of Cherbury, 10l. 10s.; A Reply to the Observations of Dr. Milles, with a Note on the Coronation of Richard III. in the author's autograph, 45l. Lady Craven's The Sleep-Walker, 19l. 5s. Description of Strawberry Hill, 1784, 11l. 5s. Reminiscences of Miss Mary and Miss Agnes Berry, 10l. 17s. 6d. Harding's Series of Portraits of Royal and Noble Authors in the original numbers, 45l. 10s. Portraits of Horace Walpole and Kirgate, 10l. Incantation for Raising a Phantom, a MS. in Walpole's autograph, 28l. The leaflets realized even more in proportion than the books, ranging from about 2l. to 9l. Amongst the other items included in the same sale were Jesse's London, extra illustrated, in 6 vols., tree calf, 27l. 10s. Burton's Arabian Nights, with illustrations by Lalauze and Letchford, 16 vols., 46l. Pardoe's Louis XIV., extra illustrated, in 6 vols., 40l. Ackermann's Microcosm of London, 3 vols., 23l. 10s. Dresser's History of the Birds of Europe, 8 vols., 35l. Pyne's Royal Residences, 3 vols., 14l. 15s. Boccaccio, Il Decameron, 5 vols., 175l. 21l. 10s. The Tudor Translations, 30 vols., 37l. Pater's Works, first editions, 7 vols., 12l. 5s. Tennyson, Poems by Two Brothers, original wrapper, 1827, 36l.; and Poems, chiefly Lyrical, original boards, 1830, 20l. 10s. The copy of Charles Tennyson's Sonnets with pen-and-ink sketches by Thackeray, mentioned on the 26th ult., realized the astonishing price of 300l.

Messrs. Sotheby, Wilkinson & Hodge concluded the eleven days' sale of the Henry White Library on the 2nd inst. In continuation of our last week's report we give some of the highest prices obtained in the last five days:—Justinian, Institutiones, English MS. on vellum, with miniatures, Sæc. XIII., 47l. Lactantius, Divina Institutiones, MS. on vellum, Sæc. XV., 30l. Lactantius, printed by Sweynheym & Pannartz, 1468, 80l. Lectorium de S. Maria de Morimondo, MS. on vellum, Sæc. XII., 49l. Chas. Lloyd's Poems



on the Death of Priscilla Farmer, 1796, 20l. Original Lutheran Tracts, in 4 vols., 42l. 10s. Magna Charta, Charta de Foresta cum Statutis, Anglo-French MS. on vellum, Sæc. XIV., 30l. Magna Charta, edited by Whitaker, printed on vellum in gold, 1815, 22l. Milton's Paradise Lost, first edition, fourth issue, 1667, 47l.; Paradise Regain'd, &c., first edition, 1671, 26l. Collection of 76 Miniatures taken from ancient Antiphonal, &c., 140l. Missale Romanum, illuminated MS. on vellum, Sæc. XV., 138l. Missale ad Usum Sarum (wormed), Paris, 1555, 35l. 10s. Palestrini Hymni Totius Anni, finely bound, 1589, 24l. Il Petrarcha, Venet., 1544, 21l. 10s. Pontificale, MS. on vellum with initial miniatures, A.D. 1325, 35l. 10s. Common Prayer, E. Whitchurch, 1549, 44l.; Queen Elizabeth's Prayer Book, 1581, 30l.; Common Prayer, 1636, finely bound for King Charles I., 61l. Psalterium, MS. on vellum, with initial miniatures, Sæc. XIII., 37l.; another, with Latton-Wadham arms, Sæc. XIV., 30l.; another, formerly belonging to Wigmore-Mytton, A.D. 1425, 64l. Ruskin's Painters, Stones, and Seven Lamps, original editions, 9 vols., 30l. 10s. Das Buch der Schatzbehälter, Nuremberg, 1491, 70l. Seneca, Proverbia, MS. on vellum, Sæc. XIII., 24l. 10s. Shakespeare, Second Folio, 1632, 160l.; another copy, 140l. Third Folio, 1685, 80l.; another copy, 70l. Another edition, by Johnson, Steevens, and Reed, extra illustrated, 21 vols., 1813, 55l. Smith's Catalogue Raisonné, 9 vols., 1830-42, 36l. Spenser, The Faerie Queene, first edition of Books I.-III., 1590, 75l. Swift's Gulliver, first edition, 2 vols., 1726, 30l. Acta Apostolorum, &c., Latine, MS. on vellum, Sæc. X., 68l. Thomas Aquinas Super Primo Libro Sententiarum, printed on vellum, Venet., 1485, 101l.; Secunda Secundæ, editio princeps, Mogunt., 1467, 111l. Turner's Picturesque Views, large paper, proofs and etchings, 1838, 32l. Vincent de Beauvais, Speculum Historiale, 1474, 18l. 10s. Virgil, Opera, MS. on vellum, Sæc. XIV., 30l. The total sum realized for the eleven days was 18,116l. 13s.

#### NAVAL EFFICIENCY.

WE have received a letter from Mr. Archibald Hurd in which he says that our critic

"has made a charge against me of having used the works of Mr. Spenser Wilkinson, Mr. Thursfield, and Sir John Colomb without acknowledgment—a charge of literary theft. For ten years I lived in a naval port, edited a naval paper, and was intimately associated with the navy. My opinions have been largely formed at first hand, but every speech, book, and pamphlet of which I made use in the preparation of the book is mentioned—Lord Charles Beresford on nine occasions, the late Admiral Colomb's 'Naval Warfare' on three, Capt. Mahan's 'Lessons of the War with Spain' on five, General Maurice's 'National Defence' on one, and so on. I do not possess, nor have I even glanced at, any book of either of the writers whose work I am charged with having appropriated, though I am aware of the great service they have rendered in awakening public interest in the navy, in common with many others, such as Mr. H. W. Wilson, Mr. Fred. Jane, Mr. Arnold White, and especially Sir Charles Dilke, who has done so much both in and out of Parliament. It is true that I did not mention the Navy League by name, but I have an admiration for the work they have done. At the same time in my book I repeatedly express disagreement with some of the contentions they have championed.....while as to gunnery I can produce documentary evidence to show that I was the first to direct attention to the need for improvement, seconding the patriotic efforts of a young gunnery officer."

We, of course, accept Mr. Hurd's statement that he has never glanced at any book by Sir John Colomb or Mr. Spenser Wilkinson. It is a remarkable fact that this should be so, as Sir John Colomb is the founder of the modern naval school, and Mr. Spenser Wilkinson's writings are the most valuable which exist on the subjects which interest Mr. Hurd. With regard to Mr. Hurd's statement that he has

not read the books of Mr. Thursfield, it was not to books that we alluded when we spoke of the "watchful eye.....of the principal naval critic of the *Times*, whose identity has now been revealed in the House of Commons and in discussions at the Royal United Service Institution." We are sorry that we should have pained Mr. Hurd by suggesting that he has committed the (after all very ordinary) act of quoting and using Mr. Spenser Wilkinson and Sir John Colomb without acknowledgment. We think, however, that his book would have possessed more permanent value had he mastered the works of such writers upon the very subject with which he deals. His principles are theirs, his language is almost the same, and as he has not read them, this must mean that they have filtered to him through inferior channels. They pervade, of course, every article written on these subjects in the press.

#### Literary Gossip.

MR. J. E. C. BODLEY has been commanded by the King to write an account of the ceremony within the Abbey on June 26th, as an historical memorial of the Coronation. The form in which the book will appear is not yet settled, but probably two issues will be published simultaneously, the one for popular reading, the other on larger paper with illustrations or portraits.

IN 'An Onlooker's Note-Book,' to be published immediately by Messrs. Smith, Elder & Co., the author of 'Collections and Recollections' has put together a series of London letters to the *Manchester Guardian*. They deal not only with the living politics of the day, whether in Church or State, but with their historical origins. Portraits of the eminent, studies in literature, sketches of society, stories, and anecdotes are touched off with the pen of a keen observer of men and things.

MR. JOHN STUART—the *Morning Post* war correspondent and author of 'Pictures of War'—is engaged in writing a book to be entitled 'Rand Gold Mining.' It will be a popular account of the whole process of gold mining, from the period when the gold gets saturated into the ore to the time when it comes out in the form of bullion, and will be illustrated by explanatory photographs and diagrams, none of which has yet appeared. The volume will be published in June by Messrs. Warne & Co.

A VOLUME containing Sheridan's plays, reproduced for the first time from his own manuscripts, is nearly ready for publication. A short introduction by Lord Dufferin, being the last thing from his pen, supplies personal impressions of his great-grandfather's dramatic works, while Mr. Fraser Rae, the editor, has collected many contemporary comments on Sheridan as a dramatist. Mr. Nutt is the publisher.

'LOMBARD STUDIES AND IMPRESSIONS OF LAGO DI GARDA,' by the Countess Evelyn Martinengo Cesaresco, which Mr. Fisher Unwin will publish immediately, deals with poetic associations, musical memories, flocks, fields, and heroes. The lovely Lake of Garda, not so well known as it should be, is fully described. There is an account of the famous Scala Opera-house, of Rimini in the past and the present, and Arthur Young's Italian journey. The illustrations include a photograph of the Palazzo Martinengo, about which Lady Mary Wortley Montagu

went into raptures a hundred and fifty years ago. There are also reproductions of Moretto's Martinengo pictures and a portrait of the author's father-in-law, whose heroic career she drew in 'Italian Characters,' which, by-the-by, has been lately translated into German.

MR. WARWICK BOND is adding to his edition of Lyly's works an appendix of hitherto anonymous poems containing characteristics of Lyly's style, in order to get the opinions of competent critics on their genuineness or spuriousness.

ENGLISH lovers of Thoreau may be interested to hear that an unpublished essay, entitled 'The Service,' has just appeared at Boston, Massachusetts, under the editorship of Mr. Frank B. Sanborn, author of 'The Personality of Thoreau.' Over two-thirds of the issue, which was limited to 500 copies on toned French hand-made paper and twenty-two on Japan paper, were ordered in advance. Mr. Charles E. Goodspeed is the publisher.

THE Roxburghe Club is to have gifts this year of editions of two unique manuscripts belonging to two of its members: one of the Marquis of Bath's, belonging to the middle of the fifteenth century, and one of the middle of the next century of Mr. Brinsley Marlay's.

MR. B. H. BLACKWELL, of Oxford, is publishing 'Eton Idylls,' by C. R. S., the author of 'Lusus Pueriles,' recently published at Eton. The 'Idylls' present the light side of Eton in dialogue, also touching on more important questions. There is a decided opening for books of this sort in our public schools.

WE have to record the death of William Tinsley, at the age of sixty-five, formerly of the firm of Tinsley Brothers, who described the varying fortunes of the house in his 'Random Recollections of an Old Publisher' (1900). Mr. Tinsley's younger brother and partner, who died suddenly and prematurely in 1866, made a sensation by the rapidity with which he came to the front, but William Tinsley's sole control of the business, though he carried it on for several years, was not successful. His magazine, *Tinsley's*, did not pay, and his speculations in novels were often injudicious.

WE congratulate the Newsvendors' Institution on the success of their anniversary dinner last Wednesday, under the presidency of Lord Monckswell, the result being that 1,162l. was added to their funds. Sir Charles Dilke proposed the health of the Japanese Minister, who, in reply, stated that the newspaper was one of many recent introductions into Japan. One of his friends thirty years ago was bold enough to publish a paper of two pages. The circulation only reached 200. Now that paper had ten large pages and a circulation of tens of thousands. In Japan there were 900 newspapers, and their total circulation amounted to several millions. Among other speakers were Mr. Diósy, the Hon. W. R. W. Peel, Mr. Compton-Rickett, Mr. Sheriff Brooks Marshall, and Mr. Horace Cox.

MR. E. M. LLOYD writes from Sutton:—

"In your 'Literary Gossip' of April 26th you refer to the recent discussion how the articles of the Treaty of Tilsit were brought to the



knowledge of the British Government. There is a passage in Sir Robert Wilson's journal which I do not think has yet been quoted in this connexion."

He then quotes a passage dated Memel, June 28th ('Life of Sir Robert Wilson,' vol. ii. p. 283), and adds:—

"This goes to confirm Mr. Rose's view that Mackenzie derived his information about the interview from Russian sources (though not from Bennigsen) rather than Mr. Oscar Browning's suggestion that Mackenzie overheard the conversation of the two emperors, having obtained access to the raft as a workman."

We do not ourselves see that the passage makes for any particular view of the circumstances.

On Saturday last the Correctors of the Press enjoyed a successful dinner at the Hotel Cecil, and a recognition of their excellent services, often, like other latent things, forgotten. Perhaps the most striking feature of a representative gathering was Sir William H. Russell, whose presence and speech were much appreciated.

On Tuesday last, May 6th, the numerous friends and admirers of M. Léopold Delisle celebrated the *cinquantenaire* of that well-known librarian by presenting him with photographs of a complete MS. of the twelfth century preserved in the archives of the Vatican (of which only 100 examples have been done), and also of a MS. in the Turin Library which at one time belonged to the Duc de Berry, brother of Charles V. The donation took place in the presence of a representative gathering of distinguished Frenchmen—the Prince de Broglie, the Duc d'Audiffret-Pasquier, the Comte Delaborde, the Comte Durieu, and the Duc de la Trémoille—and a graceful little speech was made by M. Himly. M. Delisle, who was born in 1826, has been the librarian-in-chief of the Bibliothèque Nationale since 1874, into the management of which he has introduced many improvements. He is also distinguished as being almost the only eminent Frenchman who has been able to avoid the maelstrom of French politics. We on this side of the water are in entire accord with the good feeling which prompted the presentation of this tribute to M. Delisle's wide knowledge and unflinching courtesy.

M. XAVIER DE MONTÉPIN, who died at Passy, near Paris, on May 1st at the age of seventy-eight, differed from the majority of French novelists in that he was solely a writer of the *roman-feuilleton*; even his theatrical pieces were dramatized versions of his stories. For forty years he had been turning out novels with a regularity Anthony Trollope might have envied. Over a hundred distinct works carry his name on the title-page, and of nearly every one of these enormous editions were issued. He was born at Apremont (Haute-Saône) on March 18th, 1824, and began writing books in 1847. He did not cater for the educated classes, but he had a remarkable instinct in gauging the public taste, so far as stories were concerned.

RECENT Parliamentary Papers include Education, Scotland, Report for the Southern Division, 1901 (2d.); Edinburgh Museum of Science and Art, Report for 1901 (1d.); and Code of Regulations for Day Schools, England and Wales (4d.).

## SCIENCE

### BOOKS ON BIRDS.

IN *More Tales of the Birds*, by W. Warde Fowler (Macmillan), nine stories about birds are pleasantly told. The first of these turns upon a young soldier at the battle of Waterloo to whom a lark's nest became an object of interest, because in his boyhood he had been made by the typical good parson to put back a nest which he had taken. All through the fight he kept his mind upon the Belgian nest which reminded him of home, and when wounded he crawled to the side of the bank, and was rejoiced to find the two eggs and two newly hatched young still uninjured: "a marvelous wonder as they warn't schruncht with them Frenchies a gallopin over the place and our fellows when they set them a runnin'" as he wrote to his mother in a letter which proved to be his last. 'The Last of the Barons' is a kite which finds a mate and makes its nest somewhere in the west of England or in Wales, and the rich collector offers the impoverished bird-stuffer twenty-five guineas for the clutch of eggs and ten more for one of the birds. The virtuous taxidermist writes a pathetic letter to say that his poverty and not his will consents; the collector sends him praise for his sentiments with twenty-five guineas as a present, and the kite's nest is spared for one year. 'A Lucky Magpie' is the familiar story of *la gazza ladra* with rural English surroundings, while 'Selina's Starling' is the history of a bird which came down a chimney, and was named Elimelech because that was the first person mentioned in the Book of Ruth. We have heard of a shorter name from Genesis conferred on a canary. Such are a few of these simple stories, in most of which the birds are endowed with human speech, for the style of Mrs. Trimmer of 'The Robins' still finds its imitators and admirers. The book is well illustrated.

*The Home Life of Wild Birds: a New Method of the Study and Photography of Birds*. By Francis Hobart Herrick. (G. P. Putnam's Sons.)—This small quarto is an attractive addition to the list of books on birds with photographic illustrations, and it also marks a distinct step in advance of its predecessors. As a rule, British observers have been content to take photographs of birds at their nests or in various positions, and all credit is due to the naturalist who is lowered over a cliff to photograph the nestlings of the raven and the eagle, or takes infinite pains to "snap-shot" the herons on lofty trees or the spoonbills in the mosquito-haunted morass. However good these photographs may be—and many of them are admirable—the observer has been obliged to go to the object, and prolonged watching of the habits of birds while attending to their nestlings is seldom possible. If much disturbed, a bird will frequently forsake its eggs, but it occurred to Mr. Herrick that after the young are hatched the natural affection of the parents is so strong that they can hardly be induced to abandon their offspring. Selecting for his experiments some of the familiar species of New Hampshire, he proceeded to cut down the branches in which the nests were placed and transfer the "procreant cradle" to a suitable stand in front of a tent from which, in a good light and at his ease, he could observe the domestic economy all day long. The nest itself is not disturbed, and in twenty-five instances of experiments with birds which make open habitations only three were failures, owing to the excessive heat of the sun, which proved too much for the young. In many cases the parents resumed the care of the nestlings after an interval of only a few minutes, while with more shy individuals the period was longer; but in no case did the old birds forsake their brood. For

English readers there would be little use in enumerating all the species observed; suffice it to say that among the 141 illustrations may be seen the parent king-bird rending an unruly dragonfly; the female cedar-bird with its neck distended and distorted by the cherries which it is prepared to regurgitate into the gullet of the offspring, and again with the neck showing its natural and graceful curve after regurgitation; the female vireo delivering food, and the male vireo less preoccupied in performing the same duty; and various species attending to the cleaning of their nests, each after its manner. Among the most quaint is the illustration of the cedar-bird nestling only thirty-six hours old, blind, naked, helpless, and conscious only of a sound or a vibration when the parents bring it food, looking like some grotesque Chinese monster as it rests on its pot-belly and uses its rudimentary wings and its feet for support. Highly instructive are the views of a family of five nestling kingfishers at various stages, and sometimes marshalled in line like soldiers, until, at twenty-two days old, the natural tendency to walk backwards asserts itself and the rank is broken. Very valuable are the author's experiments as to the time at which nestlings acquire the sense of fear: an instinct which appears to be correlated in some species with the development of the wing-quills, though there are important exceptions. Admirable hints are given for observing and recording the habits and times of feeding of different birds, and although these refer primarily to American species, no English ornithologist can afford to neglect them. But in urging the British ornithologist to go and do likewise, a word of caution must be added. To remove a nest containing young birds from its normal site would amount to "possession" in the case of any species specially protected in our schedule, and the genuine investigator might easily expose himself to the perquisitions of a society which is not precisely opposed to self-advertisement. With this warning we close our notice of an admirable book, terminated by an index of unusual merit.

*Nestlings of Forest and Marsh*, by Irene Grosvenor Wheelock (Chicago, McClurg & Co.), is a small book on somewhat similar lines to Mr. Herrick's work, and adequately illustrated. It is pleasantly written, but seems to be intended for the young American. We hardly expect that it will commend itself strongly to the British public.

### SOCIETIES.

PHILOLOGICAL.—May 2.—Annual Meeting.—Mr. I. Gollancz in the chair.—The Treasurer's cash account was read.—The following members were elected officers for the ensuing year: *President*, Mr. H. Bradley; *Vice-Presidents*, Drs. W. Stokes, H. Sweet, J. A. H. Murray, A. H. Sayce, A. S. Napier, and W. W. Skeat; *Ordinary Members of Council*, Messrs. E. L. Brandreth, W. A. Craigie, F. T. Elworthy, T. Ely, D. Ferguson, P. Giles, I. Gollancz, F. Heath, G. Neilson, A. Nesbitt, and W. H. Stevenson, and Profs. Foster, Ker, Lawrence, Platt, J. P. Postgate, Ridgeway, Rippmann, Strachan, and Tylor; *Treasurer*, Mr. B. Dawson; *Hon. Secretary*, Dr. F. J. Furnivall.—Prof. Skeat read a paper on some English etymologies, of which the following is a partial abstract. *Big*, adj., represents a Norse *bygg*, mutated form of *bug*, from the weaker grade of the verb appearing in A.-S. as *bigan*, to bow, to bend; cf. Skt. *bhugmas*, bent, bowed. The original sense is bowed out, protuberant, pregnant; cf. prov. E. *bug*, to bend; *big*, a boil, a test. *Boost* is from *-st* A.-S. base *bog-st*, with the suffix *-st* as in *bla-st* from *blon*, from the A.-S. verb *bogian*, to boast, originally to swell out; cf. A.-S. *boga*, a bow. *Brag* may very well be of French origin, and the French word may be from Norse; Kalkar gives the Mid. Dan. *brage* with the very sense of "to brag." *Brisket* is from O. North F. *brisquet*, modern Norman *briquet*; there is also a Guernsey form, *brâquet*—probably from Dan. *brusk*, Icel. *brjóska*, cartilage. The French *canard*, duck, and *cane*, duck, G. *Kahn*, boat, are from Lat. *canis*, a boat, as used by Juvenal; cf. E. *cane*, from the same source. *Cantilever* is simply "cantile-ver," a



lever placed at a *cantle* or corner. *Chum* is short for *chummy*, an old corruption of *chimney*; a *chummy* was a chimney-sweeper, and may also have been a chimney-companion, one who sits over the same fire; "chimney-fellow" would account for the form, which the usual guess, "chamber-fellow," will not. *Cosy* is allied to Norw. *koselig*, cosy, comfortable, and to Norw. *kose sig*, to make oneself comfortable, both given by Larsen. *Craven* is not from O. F. *cravante*, but simply from *cravant*, pres. pt. of *craver*, *crever*, Lat. *crepare*. *Cuttle-fish*, A.-S. *cudele*, originally meant "bag," like the Low G. *kudel*, and is allied to *cod*, a bag. Swed. *dial*, *kudde*, a peashell. *Drake*, a male duck, is absolutely the same word as *drake*, A.-S. *draca*, a dragon; the original sense of G. *Enterich* was "duck-dragon"; see Kluge. *Fagot*, *F. fagot*, is of Norse origin; cf. Norw. *fagg*, a bundle, in Ross. *Frill* is the W. Flem. *frulle*, Swed. *dial*, *fröll*, with the same sense. *Hod* is the M. Du. *hodge*, given by Hexham under 'Botte,' and thus easily missed. Many other suggestions were made.

**INSTITUTION OF CIVIL ENGINEERS.**—May 6.—*Annual Meeting.*—Mr. C. Hawksley, President, in the chair.—The result of the ballot for the election of officers was declared as follows: *President*, Mr. J. C. Hawksley; *Vice-Presidents*, Sir W. White, Mr. F. W. Webb, Sir Guilford Molesworth, and Sir A. Binnie; *Other Members of Council*, Mr. J. Barton (Dundalk), Mr. Horace Bell, Mr. B. Hall Blyth (Edinburgh), Mr. Cuthbert A. Brereton, Mr. J. Brown (Cape Town), Mr. R. Elliott Cooper, Col. R. E. B. Crompton, Mr. C. West Darley, Mr. G. F. Deacon, Mr. W. R. Galbraith, Mr. E. P. Hannaford (Montreal), Mr. G. H. Hill, Mr. J. C. Inglis, Mr. G. R. Jebb (Birmingham), Dr. A. B. W. Kennedy, Sir W. T. Lewis (Cardiff), Mr. J. A. McDonald (Derby), Mr. W. Matthews, Mr. W. Shelford, Mr. A. Siemens, Mr. H. C. Stanley (Brisbane), Mr. John Strain (Glasgow), Mr. J. I. Thornycroft, Prof. W. C. Unwin, Mr. F. R. Upcott, and Sir Leader Williams (Manchester).

**ROYAL INSTITUTION.**—May 1.—*Annual Meeting.*—Sir J. Crichton-Browne in the chair.—The Annual Report of the Committee of Visitors for 1901, testifying to the continued prosperity and efficient management of the Institution, was read and adopted; and the Report on the Davy-Faraday Research Laboratory of the Royal Institution, which accompanied it, was also read. Forty-four new Members were elected in 1901. The books and pamphlets presented in the year amounted to about 253 volumes, making, with 722 volumes (including periodicals bound) purchased by the Managers, a total of 975 volumes added to the library in the year.—The following gentlemen were unanimously elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir W. Crookes; *Managers*, Lord Alverstone, Sir J. Blyth, Sir F. Bramwell, Dr. T. Buzzard, Dr. D. Hood, Sir Francis Laking, Mr. G. Matthey, Dr. L. Mond, Dr. H. Muller, Mr. E. Pollock, Sir Owen Roberts, Sir Felix Semon, Sir James Stirling, Mr. J. I. Thornycroft, and Mr. J. Wimshurst; *Visitors*, Dr. H. E. Armstrong, Dr. C. E. Beevor, Mr. J. B. Brown-Morison, Mr. F. Elgar, Mr. F. Gaskell, Dr. Dundas Grant, Lord Greenock, Mr. Maures Horner, Sir H. Irving, Mr. Wilson Noble, Mr. W. R. Pidgeon, Mr. A. Rigg, Mr. W. S. Squire, Mr. H. Swinbank, and Mr. C. Wightman.

**SOCIETY OF ENGINEERS.**—May 5.—Mr. P. Griffith, President, in the chair.—A paper was read on 'Recent Blast-Furnace Practice,' by Mr. Brierley D. Healey.

**HELLENIC.**—May 7.—Sir R. Jebb, President, in the chair.—Mr. G. F. Hill showed lantern illustrations of some of the more remarkable Greek coins acquired by the British Museum during the past five years. A gold stater of Tarentum, of about 338 B.C., with the infant Taras appealing to his father Poseidon, is connected with the appeal made by Tarentum to Lacedæmon, in response to which Archidamus came to Italy. A unique silver stater of the Achæan League, in style resembling the fine Arcadian coins of about 360 B.C., proves the correctness of the old attribution to the Achæans of Peloponnesus of other coins now generally classed under Achæa Phthiotis. The head popularly known as Odysseus on an electrum stater of Cyzicus was considered in connexion with the other types which suggest that it is rather one of the Cabiri. A small silver coin was attributed to the Carian city of Lyda, on the ground of its inscription and the resemblance of its types to those of Cnidus. A bronze coin of Claudius with a figure of the goddess of Myra in Lycia was shown to permit of the attribution to that province of a group of coins hitherto regarded as uncertain. A unique stater of Tarsus with a facing head of

Heracles is, it was suggested, additional evidence of the influence exerted by Western Greece on the Cilician coinage of the early fourth century. In connexion with a tetradrachm bearing the types of Alexander IV., but the name of Ptolemy, Prof. Jan Six's view, that the portrait represents not Alexander the Great, but his son, was disputed, and the relation of the type of the fighting Athena to other types, such as the Athena Alcis of Macedonian and Seleucid coins, was considered.—The Chairman and Sir H. Howarth made some comments on the paper, which was very favourably received.

#### MEETINGS NEXT WEEK.

- Mon. Geographical, 8.—'Snow-Waves and Snow-Drifts in Canada,' Dr. Vaughan Cornish.  
Tues. Royal Institution, 3.—'English Kings and Kingship,' Lecture III, Prof. F. York Powell.  
— United Service Institution, 5.—'Experiences in South Africa with a New Infantry Range-Finder,' Prof. G. Forbes.  
— Asiatic, 4.—Annual Meeting.  
— Colonial Institute, 8.  
Wed. Society of Arts, 4.—'Boats and Boat Building in the Malay Peninsula,' Mr. H. Warrington Smyth.  
— Society of Biblical Archaeology, 4.—'The History of the Transliteration of Egyptian,' Mr. F. Legge.  
— Geological, 8.—'Pliocene Glacio-Fluvial Conglomerates in Subalpine France and Switzerland,' Dr. C. S. Du Roi de Preller; 'Overthrusts and other Disturbances in the Radstock Series of the Somerset Coalfields,' Mr. F. A. Steart.  
Thurs. Royal Institution, 3.—'Recent Geological Discoveries,' Lecture II, Dr. A. Smith Woodward.  
— United Service Institution, 3.—'Suggested Improvements in Military Horse Management,' Capt. M. H. Hayes.  
— Royal, 4.  
— Historical, 5.—'A Star Chamber Case in the Reign of Henry VII.,' Mr. I. S. Leadam.  
— Institution of Electrical Engineers, 8.—'Electrical Traction on Steam Railways in Italy,' Prof. C. A. Carus-Wilson.  
Fri. United Service Institution, 5.—'Complexity in Army Academics,' Capt. G. W. Redway.  
— Royal Institution, 3.—'The Nebular Theory,' Sir R. S. Ball.  
Sat. Royal Institution, 3.—'Poets and Poetry,' Lecture III, Prof. W. Raleigh.

#### Science Gossip.

DR. F. A. BATHER has been promoted from his position as second-class assistant in the Geological Department of the British Museum to be Assistant Keeper.

WE hear from Berlin that Dr. Virchow has resigned his post as President of the Medical Society on account of his health.

AN eminent mathematician has passed away in Geheimrat Immanuel Lazarus Fuchs, whose death took place at Berlin on April 26th, in his seventieth year. Fuchs, who was a native of Posen, first attracted attention by a treatise on linear differential equations. In 1865 he was appointed lecturer at the Berlin University, where he had himself studied under Kummer and Weierstrass. After filling appointments at Greifswald, Göttingen, and Heidelberg, he became professor at the Berlin University, and director of the mathematical seminary. 'Fuchs'sche Funktionen' made his name famous among mathematicians of all countries.

DR. F. C. PENROSE has published (Macmillan & Co.) a second edition of his 'Method of predicting by Graphical Construction Occultations of Stars by the Moon and Solar Eclipses for any given Place.' The value of the work, which first appeared in 1869, is well known to all who are engaged in such investigations; the present edition is much condensed and simplified, but also extended in some portions, particularly in that relating to total solar eclipses.

WE regret to announce the death of Prof. Marie Alfred Cornu, member of the Institute of France, and Associate (since 1890) of the Royal Astronomical Society of London, which took place, near Orleans, after a very short illness, in the sixty-third year of his age, on the 12th ult. He was best known for his determinations of the velocity of light and of the mean density of the earth; but he also obtained a large number of valuable spectroscopic and photometric observations, besides being a prolific writer in scientific memoirs and periodicals, particularly in the 'Annuaire' of the Bureau des Longitudes.

THE second volume of the publications of the Observatory of Tashkent contains a series of useful charts by M. W. Stratonoff, illustrating the distribution of stars, star-clusters, and nebulae, and their positions with reference to the Milky Way. For the present the investigation is confined to the northern hemisphere and the 20° of the southern nearest to it, and is

chiefly founded on the Bonn Durchmusterung, but at some future time it will be extended, by the aid of the Cape photographic Durchmusterung, to the whole heavens. For the question of the distribution of different types of stellar spectra the Draper catalogue is the authority. Those of the nebulae and star-clusters are shown for both hemispheres, and the fact is brought out even more clearly than before that the nebulae in general and in each of their recognized divisions avoid the galaxy, and are, as it were, gathered towards its poles, whilst the irregular star-clusters (excluding the globular ones) have a remarkable tendency to congregate in or near it, thus showing that all are variously related and mutually complementary parts of one stupendous system.

#### FINE ARTS

##### THE ROYAL ACADEMY.

I.

THE first impression the visitor gains of the Academy awaits him before he enters the doors. It is that produced by Mr. Brock's colossal equestrian statue of the Black Prince. On the days consecrated to the press this was not yet completed, but enough was standing to convey the notion that at last an attempt was being made to attain monumental dignity and weight rather than clever and inappropriate naturalistic rendering. We shall recur to this, but it is, we think, one indication of many that a return to sounder traditions has at last set in. We do not mean that the Academy is yet in any way representative of the best qualities of English art, but the exhibition is this year distinctly more sober, more dignified—in fact, slightly, but still perceptibly, more academic. There is evident in the selection this year a reaction against flashy extravagance and wild experimentalism, while for some reason the Academicians themselves, who are not subject to selection, have become more reticent, less forward in their claims for attention. Nothing, it seems, will restrain the theatrical bravura of Mr. Frank Dicksee, but Mr. Herkomer is almost retiring, Sir E. J. Poynter's small pieces display more consideration, while, to pass to habitual exhibitors, there is nothing by the Hon. John Collier which can shock our sensibilities like his 'Tannhäuser' of last year. Altogether, the exhibition wears a sobered, conceivably a repentant, mien after the excesses of recent years. This is a great gain, and we even venture to hope that by persisting in this good beginning the Academy may in time establish a standard tradition of scholarship, and that, we take it, is the function that such a body can most profitably fulfil. The exclusion of genius is, after all, a venial fault compared with the official recommendation to the public of what it is only too apt to assimilate.

The first room is marred, however, by two trying examples of that theatrical make-believe which for some unexplained reason is accepted as the official vesture of poetical subjects. In Mr. Frank Dicksee's *Belle Dame sans Merci* (No. 13) it is not difficult to guess what ails the knight at arms. The near approach of so meretricious and unattractive a "super" would account for his instantly taking a pose calculated to give her a severe fright. Of Mr. Briton Riviere's *Aphrodite* (37) we can only say that the spirit in which it is conceived is as nearly related to that of the Homeric hymn which he quotes as the undistinguished model he portrays is to the goddess herself. The painting in both these cases corresponds perfectly to the crude childishness of the initial idea. But apart from these there is a certain air of unambitious repose in the paintings which leaves the spectator comparatively at ease. Mr. Charles Sims's *Top of the Hill* (24) has a certain breezy airiness of colour and tone which shows a distinct individuality. Mr. Val. Prinsep's *Virgin at*



*Bethlehem* (28) is a careful and thoughtfully designed work of a kind which will appeal to lovers of M. Bougereau's sentiment. Mr. Adams's *Merlin and Nimue* (29), though mannered and unconvincing as a presentment of the idea, has a certain quality of even and subdued tone.

On the other hand, Mr. Swan's *Leopardess and Young descending Hill* (3) is one of many proofs in the present exhibition of a deplorable decadence in the work of a man who was once one of our most promising artists. At Wolverhampton there are just now exhibited a number of his drawings of animals executed with real mastery. They are described by a strong and fluent line containing the form and binding it together in a manner which recalls the drawings of Barye. From them one would suppose that we had at least one convinced and serious animal draughtsman, but his work at the Academy affords no evidence of any such clear artistic purpose. In the sticky and fussy quality of his pigment all trace of keen observation, much more of purposeful design, has disappeared. Nothing holds together either in tone or colour; the backgrounds are made up at haphazard, merely because the artist would not paint the animals without some pretence of a natural setting. But no credible illusion of space is attained. The same defects are equally apparent in his other animal piece, *Lioness and Cubs drinking at a Torrent* (170), while his excursions into portraiture are positively deplorable. Even as mere representation, his portrait of *Alexander C. Ionides, Esq.* (760), falls below the average standard of professional likeness-making, while we fail to trace any glimmering of artistic intention either in design or tone. Such a decadence seems to be in the natural course for successful artists; but we can ill afford to sacrifice Mr. Swan, and we can only hope that something may recall him to the serious aims of his earlier years.

Mr. Sargent, as we have before maintained, seems immune from the insidious effects of success, and the present exhibition affords another convincing proof of his indefatigable energy and sincerity of purpose. As usual, he varies between wide limits. In his large portrait group of *The Ladies Alexandra, Mary, and Theo Acheson* (89), which closes the vista of the first two galleries, he has attempted a conscious and elaborately planned arrangement, but we think he lacks the necessary invention and the feeling for constructed design. He accepts so much unconditionally from nature that his only chance of obtaining a complete unity is to accept all. In this picture we feel at once the artificiality, the elaborate mechanism of the arrangement, precisely because the artifice stops short with the general idea. We feel the constraint that these modern ladies were under when he induced them to behave with the aimless elegance of eighteenth-century beauties. Their habitual gestures would, we feel, be more prompt, more decided, less consciously effective. The lady who plucks the oranges would actually do so with a more nonchalant gesture, and she who holds them in her lap has here the air of appealing with the question how long she must remain in a position which she feels to be constrained and possibly ridiculous. Mr. Sargent is an unequalled master of actualities; he seizes and records with amazing precision the *cachet* of contemporary fashionable society—and that not merely in its accessories, but by a sharp emphasis on any tricks of manner that betray the common social temper of the day—but he has not shown so far any power of rising to a more generalized conception of beauty, or of seizing the more fundamental qualities of human nature. He is essentially a receptive and not a creative artist—his vision is that of a sensitive plate gifted with understanding. And so his one triumphant success of this year is the *Duchess of Portland* (323), which is in the nature of a subtilized and readjusted snap-shot. In this,

and in its contrast with the companion portrait by M. Carolus Duran of *Mrs. Charles S. Henry* (327), we find the keenest note of interest in the whole exhibition. We have, indeed, never enjoyed with so little reservation any portrait by Mr. Sargent. Here modernity is unmitigated by any reference to past conventions, but it is modernity seen at its best and in the happiest circumstances. The elegance which the picture displays is easy, frank, and natural; there is no trace of that self-assertive bravura of pose, that effrontery of the *arriviste*, which Mr. Sargent has at times noted with such cruel accuracy. The circumstances—and over circumstances Mr. Sargent generally abdicates control—have here conspired for beauty, and beauty is the result. The colour scheme—a rich cerise against the greenish white of a magnolia petal—is one of Mr. Sargent's best and most characteristic ideas, and it is reduced to its simplest terms with all the artist's amazing skill. For once, too, the quality of the flesh, though a little thin and papery, is more homogeneous than it is wont to be in Mr. Sargent's work. The general tone is also carried through with greater evenness and consistency, with less sudden and surprising accents; there is, in short, a nearer approach than heretofore to the suavity of a great style.—The portrait by M. Carolus Duran (327) is hung in a position which seems intended to invite comparison between the two pictures. Such a comparison could hardly be fair to the older painter, for in this instance there can be no question that Mr. Sargent has far outstripped his master. M. Duran has never been remarkable for the purity of his taste, and with advancing years the strenuous craftsmanship of his early work has become enfeebled and the faults it concealed are proportionately more prominent. Here, beyond the power of making an adequate representation of a sitter, there is little to admire. The relations of the figure to the picture space and of the tones and colours to one another exhibit no clear artistic determination, no central idea, no predominating mood. Moreover, the actual painting is undistinguished. To make a fair comparison between the two men one would have to bring over some of M. Duran's earlier works and put them beside this, the most complete of Mr. Sargent's creations. Even so the master would not, we imagine, compete in the matter of charm or in alertness of vision with his pupil, but perhaps in scholarly design and searching draughtsmanship he might be found the superior.

Turning to another of Mr. Sargent's works, *Mrs. Leopold Hirsch* (681), which must also be accounted a success for its vigorous characterization, we find the defects of his method more evident. The bust is broadly and vigorously modelled, but the habit of putting on the half tones with deliberate touches of a separate mixture of opaque paint destroys the illusion, and conveys nothing of the real beauty, the elusiveness and transparency of the quality of flesh. The other portrait by Mr. Sargent in the same room, *Lady Meysey Thompson* (688), is one of the cases which must constantly occur where his lack of any well-grounded and traditional principles of style betrays him. In movement, in tone, and in colour it is a boisterous and noisy performance.—It is the presence of these qualities of style, the knowledge what to subordinate and what to accent in order to build up a picture, that gives to Mr. Watts's portrait of *Major-General Baden Powell* (177), faint echo though it be of the work of his prime, a gravity and a dignity which belong to nothing else here.

Much of interest and importance we defer to a future article, but we must not pass over one picture which, by its splendid isolation and its commanding position, is fitly symbolical of the head of the British Empire. We refer, of course, to the portrait of *His Majesty King*

*Edward the Seventh* (131), executed by Mr. Luke Fildes, at His Majesty's express command. Here the claims of loyalty and art criticism conflict. We are in these days so much accustomed to believe—though the belief is surely gratuitous—that the portrayal of royalty and the confection of a work of art are incompatible aims, that the picture in question will scarcely provoke astonishment.

#### ART AT THE WOLVERHAMPTON EXHIBITION.

We confess that, until a year ago, the word Wolverhampton aroused in our mind chiefly a vague idea of cycles, safes, and the Black Country. At that time there was announced an exhibition at the Municipal Art Gallery of the works of Mr. Legros. What, one wondered, had happened in the Midlands that the town councillors of Wolverhampton should appreciate the work of an artist who counts in London but a small, though devoted, circle of admirers? Wolverhampton now became a stimulus to our curiosity, and we went thither in the expectation of finding something out of the familiar course of exhibition management. The results were far more remarkable than anything we had anticipated. This, so far as we could gather, is what has happened. Among the citizens of Wolverhampton is a friend of the late William Morris, a passionate amateur and enthusiastic student of art, and the Exhibition Committee, graced with rare perspicacity, saw that the best chance of achieving some notable result lay in handing over the whole arrangement of the Art Gallery to Mr. Hodson. Since compromise is as distressing to art as religion, and any dogma is better than none, a gallery arranged by any single autocrat, whatever his predilections, will have more character, and will impress more distinctly some one aspect of art, than a gallery which represents a compromise between the contradictory and mutually destructive tastes of a number of councillors.

But when, as is the case at Wolverhampton, the autocrat, starting with a clear understanding of the well-authenticated tradition of painting in past epochs, has arrived at a decided conviction of what in modern art is based on the same principles and illustrates the same attitude, and when to this he adds unusual catholicity of taste and confidence in his convictions, we get a display of what modern English art contains of solid accomplishment and serious endeavour such as we do not remember ever to have seen before. Mr. Hodson has had the courage not to accept reputations at their market value. Scarcely a single work is here that is without at least artistic intention. For once in an English exhibition the appeals to cheap sentimentality and the love of theatrical display have been severely excluded. In the small space at command, where only about two hundred pictures could be shown advantageously, it was impossible to conciliate at once the verdicts of the artist, the official, and the public. Mr. Hodson has frankly thrown over the last two, and the effect is astonishing. Here, when they are gathered together in force, we see how many in the last half century have not bowed the knee to Baal; how worthily, on the whole, the tradition of genuine workmanship has been kept alive.

Of the four rooms one is devoted to a few works of the great period of English painting—to Reynolds, Gainsborough, Turner, and Wilson. There are not enough pictures to represent the whole scope of English art of the period, but among them are a few works of supreme merit which, as it were, establish the standard of the highest and most characteristic qualities of the British School. Next follows a large gallery containing the works of artists who flourished in the second half of the last century, many of whom are still living, but who are put together as akin with the older tradition. Then comes a small room



devoted to the Pre-Raphaelites, with a few of their recent imitators; while the fourth room, a large one, is hung with contemporary work. It is here that the shock to commonly received opinion will be most felt, for the arrangement suggests that among modern artists it is Mr. Steer, Mr. Strang, Mr. C. Shannon, Mr. Ricketts, and Mr. Rothenstein whose work really counts, rather than that of the recipients of official and popular recognition. We do not, of course, suggest that the selection here made is exhaustive. We should like, for instance, to have seen Mr. Orchardson isolated from his usual surroundings; and the omission of Mr. Sargent, were it intentional, would be indefensible. But at least it is a noteworthy attempt to give effect to an independent estimate of merit, and one with which we have before expressed our concurrence.

In the works of the older generation the judgment is really not less striking. Mr. Legros at last receives the position which so many artists believe to be his due; Mr. Watts is represented by so choice a selection that he takes his place at once as one of the immortals; Millais's late work is nicely appreciated by exhibiting only one picture, and that the 'Vanessa,' one of the two or three really superb works which he executed after he went over to the Philistines. Alfred Stevens and Frank Potter are allowed at last the words of praise which, in their own day, were drowned in the acclamations that greeted Mason and Fred. Walker. But who, it may be objected, ever heard of Frank Potter? Precisely, but a study of his three small pictures at Wolverhampton will show the capricious injustice of contemporary renown, and what a grudge we owe to our predecessors for our own ignorance. It would seem as though the difference between the man who paints and him who represents objects in pigment were often imperceptible to their contemporaries. Pictures of the day tend to be judged by their content rather than by their quality. But when the charms of novelty and fashion have evaporated, the work of the real painter, however commonplace its subject-matter, turns up again, while the mere representation, be its content never so thrilling, is no longer to be found. It is this quality of time-resisting workmanship that determines survival. And this Frank Potter's work had. The best of his three pieces is *A Quiet Corner*, just a woman dressed in the mode of the sixties, sitting before a black lacquer screen. There is nothing striking about the woman or distinctive about the artist's attitude to her. It is not a great effort in the portrayal of character, but decidedly it is painted. With what conviction he has recorded the value of the low-toned white of the dress upon the black of the screen! how precisely and how solidly he has modelled the *pâte* of the flesh, and how he has cherished the notes of more positive colour—the amethyst blue of the sash and the dull emerald-greens of the patterned screen! The whole evinces a feeling for tone almost as delicate as Mr. Whistler's, with a firmer, more lacquered surface than his pictures, except a few of the early ones, possess. The absence of any early Whistlers is, by-the-by, to be regretted in a collection which is as a whole so unusually representative, though the work of his maturity is well maintained by the Carlyle. Of the Alfred Stevenses, one is the splendid head of Mr. Morris Moore which was seen at Burlington House the winter before last, the other a portrait of Mr. Collman, which, like that of his wife at the Tate Gallery, gives one a new and more sympathetic impression of the fashions of the sixties. It is, compared with the Morris Moore, an elaborate work, but modelled with a strong plastic feeling, and in sentiment distinguished by a peculiar nobility and geniality.

Other artists of the period who are represented are:—Mr. Hook, by one of his finest pieces, *Coral Fishers*, a view of the Bay of Salerno,

exquisitely sweet and rich in colour, and masterly in the rendering of the plane of the sea; the late Mr. McLachlan by his *Isles of the Sea*, assuredly one of his finest achievements; and Cecil Lawson by one small picture, a moonlight scene on the Thames at Chelsea. Though scarcely characteristic of the artist, this is perhaps finer in its close observation and precise handling, which somehow do not clash with the romantic intensity of the mood, than works of his more familiar manner.

J. F. Lewis never came nearer to fusing his miraculously rendered detail into an artistic whole than in the *Lilium auratum* which hangs here. Even for this we do not think the transfiguring inspiration ever revealed itself to him; his assiduity and dexterity seem to have prevented him from ever feeling the need of it; he never had to find a way round, to epitomize or translate what he saw before him. He transcribed verbatim, without ever fully understanding the meaning of a phrase.

The gallery of the Pre-Raphaelites affords an odd and unusual collection, not widely representative, nor containing the highest achievements of the school, but including one or two unfamiliar pictures which were of cardinal importance in their influence on contemporary art. Among these we may note the very early Madox Brown, *Autumn Leaves*, which may be regarded as the first germ of the Pre-Raphaelite movement, for it was done in his student years at Antwerp. Another is Brett's *Val d'Aosta*, which Ruskin greeted so enthusiastically as "historical landscape at last." It is astonishing in the laborious minuteness, the pathetic fidelity of its rendering. Prosaic and inharmonious as it is, the mere force of conviction with which every scrawl of lichen on the rock and every shadow of the most distant vine-plant is recorded has a certain charm. It was impossible to keep on at this level. Brett himself soon found a way to give the semblance of complex detail without the trouble of accurate presentment, and Vicat Cole and Mr. Leader showed how popular this appearance of a laborious fidelity could be made by the infusion of a rather ordinary sentiment.

Where the pictures are selected with so much discrimination, and with such an eye to their importance in the past history of English art, it is impossible to do justice to more than a small part of them. We hope to return to the subject later. We have one, and only one, serious disagreement with the management, and that is the use of Morris wall-papers for the walls of the galleries. They may be admirable in design, but one is not inclined to bless them when one is vainly trying to elude the reflection of a frieze of aggressive red flowers in the glass of a picture. With that reservation we must compliment the authorities of Wolverhampton upon a most successful and enterprising performance.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following engravings. After Reynolds: Lord Grantham and his Brothers, by T. Cheesman, 44l.; The Peniston Lamb Children (The Affectionate Brothers), by Bartolozzi, 44l.; Lady Smyth and Children, by the same, 63l. After A. Kauffman: Lady Rush-out and Daughter, by T. Burke, 92l. After Cosway: Lady Heathcote, by J. Agar, 73l. After Hoppner: Mrs. Jordan as the Comic Muse, by T. Park, 36l. By W. Ward: Lucy of Leinster, 67l. After Bunbury: Black-eyed Susan, by W. Dickinson, 32l. By and after J. R. Smith: Narcissa and Flirtilla, 65l.; What You Will, 34l. After W. Bigg: The Romps, by W. Ward, 50l. After J. Ward: Rustic Conversation, by S. W. Reynolds, 42l.; Inside of a Country Alehouse, and Outside of a Country Alehouse, by W. Ward (a pair), 84l. After Wheatley: Rustic Hours, by Gillbank (set of four), 65l.; The Cries of London (set

of fourteen), 388l. After Morland: Giles, the Farmer's Boy, by W. Ward, 52l.; The Hard Bargain, by the same, 37l.; A Party Angling, by G. Keating, 55l.; Morning, or the Benevolent Sportsman, by J. Grozer, 31l.; A Tea-Garden, by F. D. Soiron, 65l.; The Squire's Door, and The Farmer's Door, by B. Duterrau (a pair), 199l.; Children Fishing, and Children gathering Blackberries, by P. Dawe (a pair), 105l.

The pictures belonging to Mr. C. A. Barton were sold by the same firm on the 3rd inst., several of them fetching over 1,000l. The following were the principal: R. P. Bonington, Fisher-boys on the Beach, 1,312l.; Venice, 525l. J. Constable, Gillingham Mill, 1,207l.; Brighton Beach, 441l.; Hampstead Heath, 231l. T. S. Cooper, A Country Road, with a woman on a donkey driving cows, 504l. J. S. Cotman, Barges on the Yare at Anchor, 231l.; Fishing Smack beating out of Yarmouth Roads, 136l. D. Cox, Market Figures, 168l. T. Creswick, Welsh Lake Scene, 110l. J. Crome, A Norfolk Landscape, 1,207l.; Scene in a Forest, 441l. P. De Wint, Lincoln Pool, 147l. T. Gainsborough, Squire Rowe, 1,207l. J. F. Herring, sen., The Favourites, 147l. J. Holland, The Quay in front of the Doge's Palace at Venice, 472l.; S. Giorgio Canal, 367l. Sir E. Landseer, The Highland Breakfast, 220l. C. Lawson, The Valley of Doon, 1,638l. J. Linnell, The Windmill, 850l.; A River Scene, evening, 225l. G. Mason, When Shadows of Evening Fall, 231l. Sir J. E. Millais, The Milkmaid, 630l.; The Winter Garden, 441l. G. Morland, The Carrier's Stable, 1,155l.; The Bull Inn, 861l.; The Shepherd's Meal, 966l.; A Landscape, with huntsmen and hounds, 115l. W. Müller, The Chess-players, 210l.; View near Gillingham, 336l. W. Mulready, The Roadside Inn, 315l. P. Nasmyth, A Surrey Homestead, 787l. J. Phillip, A Spanish Lady at a Balcony, 241l. Sir H. Raeburn, Anne Cunningham Graham, 1,312l. D. Roberts, Interior of a Cathedral, 210l. G. Romney, Rachel Harrington, 336l. C. Stanfield, Dutch River Scene, 136l. J. Stark, A Woody Landscape, 378l.; A Road through a Wood, 136l. J. M. W. Turner, A River Scene, with sandstone cliffs, 325l.

The prices realized by Mr. Barton's pictures were far exceeded later in the afternoon, a picture by Lawrence fetching more than 2,000l., portraits by Raeburn 3,780l. and 6,825l. respectively, and a Hobbema nearly 10,000l. Pastels: J. Russell, Sarah White, 840l.; Miss Freeland, 525l. Pictures: Sir H. Raeburn, Sir W. Napier, 840l.; Hon. H. Erskine, 651l.; The Two Sons of David Monro Binning, 6,825l.; George and Maria Stewart, Children of Prof. Dugald Stewart, 3,780l. Sir T. Lawrence, C. Binny, Esq., and his Two Daughters, 2,047l.; Henry, First Earl of Mulgrave, 199l. J. Ruysdael, A Woody River Scene, 157l. G. Romney, Miss Mary Waring, 840l.; Portrait of a Lady, in white dress with mauve sash, 241l.; Hon. Augustus Keppel, 189l.; Portrait of a Lady, in pink dress and white muslin cloak, 924l.; Portrait of a Lady, in grey dress with yellow sash, 420l.; Portrait of a Lady, in crimson dress and black mantle, 966l. A. Canaletto, The Grand Canal, Venice, 126l. J. Hoppner, Portrait of a Lady, in grey dress with lace frill, 367l.; Portrait of a Lady, in white dress, holding a muff, 147l.; Portrait of a Gentleman, in dark coat and white stock, 131l. G. Morland, The Thatcher, 210l. Sir W. Beechey, Kennett Dixon, 210l. R. van der Helst, Portraits of a Gentleman and his Wife, seated in a garden, 147l. J. Constable, A View from Hampstead Heath, 105l. Sir J. Reynolds, Miss Juliet Langton, 105l.; Mrs. Patherick, and Mr. Patherick (a pair), 966l. Holbein, A Gentleman, holding his gloves and a book, 693l. F. Hals, A Laughing Boy, holding a flageolet, 819l.; Portrait of a Gentleman, in brown dress with fur, 168l. Ghirlandajo, The Adoration of the Magi, 756l. Hobbema, Peasants shaking



Hands, 9,660. Dutch School, A Young Girl, in yellow and blue dress, holding a ballad, 367l. P. de Hooghe, An Interior, with a woman and a child, 1,417l. D. Teniers, Interior of a Kitchen, 325l. W. van de Velde, A Coast Scene, ships in a calm, 420l. Velasquez, A Woman scouring Dishes in a Kitchen, 115l.

### Five-Part Society.

MESSES. CLIFFORD & Co. have open an exhibition of pictures of 'The Glens and Shores of Scotland,' by W. B. Lamond. The Burlington Fine-Arts Club are showing mezzotint portraits of the eighteenth and early nineteenth centuries. Last Tuesday at the Dowdeswell Galleries the work of "Spy" and other artists for *Vanity Fair* was on show; and last Wednesday the press were invited to view the works of Mr. and Mrs. Harry Hine, at the Stafford Gallery, 34, Old Bond Street. Yesterday the Spring Exhibition at the Holland Fine-Art Gallery of modern Dutch pictures opened; and to-day Messrs. W. Marchant & Co. hold a private view of water-colours by M. Guirand de Scevola at the Goupil Gallery.

AMONG the many indications of a recrudescence of primitive methods of painting is the formation of a society of tempera-painters for the purpose of discussing the methods of tempera painting and gilding according to fourteenth and fifteenth century recipes, and of circulating among the members the results of individual experiment. Mr. J. D. Batten is the secretary, and among the members are some well-known artists, such as Mr. Walter Crane, Mr. Holroyd, Mr. Corbet, and Mr. E. Abbey.

MR. FRAMPTON'S election to the Royal Academy has opportunely fallen in the year of his tenure of the office of Master of the Art Workers' Guild. Some members of the Guild intend to give him a complimentary dinner in Clifford's Inn Hall on Monday next. The attendance will be confined to members of the Guild.

MR. VAN WISSELENGH has on view at present a collection of M. Simon Bussy's work. M. Bussy is well known in France as one of the most distinguished of the younger artists. Several of his pictures have been acquired by the State, and one will be familiar to visitors to the Luxembourg. The present exhibition is chiefly composed of landscapes in pastel. M. Bussy is specially devoted to the scenery of the higher Alps of Dauphiny. As a rule, the endeavour to paint such scenery has not been attended with very happy results, but it cannot be denied that M. Bussy has transposed the crude colouring of Alpine pasture and pine woods into a harmonious and tender scheme. He is, moreover, an artist of original and decided temperament, and his landscapes are remarkable for the intensity with which he conveys a poetical mood of pensive melancholy.

AMONG the foreign contributors to the Berlin exhibition of the secessionists whose works have attracted attention are Mr. John Lavery, the Spaniard Zuloaga, the Russian Somov, and the Norwegian Edward Munch.

THE death of the well-known flower painter Chabal Dussurgey took place recently at Nice in his eighty-first year. He was the founder of the École Nationale d'Art Décoratif.

### MUSIC

#### THE WEEK.

QUEEN'S HALL.—London Musical Festival.

AFTER the excitement of the Nikisch concert on Wednesday, April 30th, the third day of the London Festival, it was somewhat difficult to estimate at his true value a conductor of very different temperament.

Men thus placed in juxtaposition naturally provoke comparison, and, so far as the *vox populi* is concerned, we have little hesitation in asserting that it was in favour of Herr Nikisch, who exerted a strong magnetic influence which was not felt in the case of Herr Weingartner. But the one confined himself to Wagner and Tschai-kowsky, whereas the other devoted his chief attention to Beethoven. To judge the two men fairly they ought both to be heard not only in music of the same period, but also in the same works. Then, again, one only gets to know a conductor gradually, just as a doctor by experience gains a thorough knowledge of the constitution of a patient; of how he is affected by this or that treatment; and in like manner it is only by hearing works of various schools, and hearing them repeatedly, under the same conductor, that we can really speak definitely as to his qualities. Take, for instance, Mr. H. J. Wood. By long experience we know him to be an able, earnest man, who endeavours to give a sound, honest rendering of music by all sorts and conditions of composers, but at the same time one who cannot help showing his enthusiasm for Beethoven and Wagner, and his special sympathy with modern Russian music, especially that of Tschai-kowsky. He is, after all, only a mortal, and his readings and his time may occasionally be open to criticism, yet every one must now feel that, apart from accident, any work produced under his direction will have justice done to it; that the intentions of the composer will be respected, and conveyed with intelligence and feeling to the audience. To return to Herr Weingartner. His renderings of Gluck's 'Alceste' Overture, Beethoven's 'Leonore' No. 3 and 'Eroica' Symphony were marked by strong intellect, absolute command over his orchestra, and true dignity. In the last-named work there were grand moments, especially in the slow movement and the Finale; the opening Allegro, by the way, was somewhat hurried, and so, too, were both sections of the third movement. In Brahms's Symphony in D prominence was given to the intellectual rather than to the emotional side of the music. A delightful performance of Smetana's picturesque symphonic poem 'Vltava' must also be noted. We shall soon have further opportunity of studying Herr Nikisch, and we hope that the programmes of the two concerts which he is announced to give at the Queen's Hall next month will enable us to understand his attitude towards the masters of the classical period; to discover how his strong personality will adapt itself to their music. On the other hand, Weingartner wants hearing in modern music. At present we are halting between two conductors. Herr Nikisch created a stronger impression than Herr Weingartner, and yet it seems to us quite possible that as an all-round conductor the latter might prove the more satisfactory. Meanwhile we may be thankful that two such distinguished men have paid us a visit. Herr Weingartner's symphonic poem 'King Lear' was included in the Friday's programme. The music is extremely clever, and the orchestration effective. The work has breadth, stateliness, strength, and yet one thing is wanting—the true touch of human nature. It appeals to the intellect, not to

the heart, and even at moments the intellect is disinclined to accept music which needs verbal explanation to account for its variations of mood and eccentricities. Why, for instance, that "grotesque compression of the king's theme"? It indicates, we read in the programme-book, that "Lear has gone mad." Such tricks are occasionally permissible—nay, pardonable. Kuhnau in quaint fashion depicted the madness of King Saul by strange harmonies, and even consecutive fifths; but these were only curiosities in a sonata full of genuine feeling. Berlioz in his 'Symphonie Fantastique' presented a theme in grotesque form, but this and other peculiarities in that work were redeemed by the genius displayed in it; there was, as the composer himself thought, sufficient interest in the music apart from the programme. Herr Weingartner's skill in development is thrown away on subject-matter for the most part dry. The vexed question of programme music will soon again face us: Herr Strauss is to exhibit his tone pictures at Queen's Hall next month. In these we have the strongest, most subtle exemplifications of an art-form in the framing of which Berlioz and Liszt were co-partners. The fine rendering, at the first Weingartner concert, of Beethoven's Pianoforte Concerto in E flat by Signor Busoni deserves mention.

On Saturday afternoon M. Ysaye played the solo part of the Violin Concerto in A minor by Dr. Saint-Saëns, with the distinguished composer at the conductor's desk, the effective work being thus presented to the highest advantage. Dr. Saint-Saëns also conducted an *Entr'acte* from his opera or operetta 'Phryné,' produced at Paris many years ago: a movement neat of its kind, but singularly unimportant. In Tschai-kowsky's Fourth Symphony in F minor, also in Dr. Elgar's 'Cockaigne' Overture, Mr. Wood appeared at his best, and the enthusiastic reception given to him plainly proved that, although ready to recognize the high merit of the foreign conductors who had appeared during the week, the public has still full confidence in the man who, through the special opportunities which he enjoys at Queen's Hall, has been able to do more to impart knowledge of, and develop public taste for high-class orchestral music than, perhaps, any other conductor of the present day.

### Musical Society.

MISS MABEL MONTEITH, a pupil for nine years of Mr. Orlando Morgan, and afterwards for three years of the late Chevalier Bach, gave the first of six pianoforte recitals at St. James's Hall on May 1st. She was heard in two concertos: Beethoven in E flat and Rubinstein in C, and in both works displayed rare technical skill and considerable intelligence, but as yet her playing lacks soul; the young lady, however, is only just out of her teens, and time sometimes works wonders. The orchestra was under the direction of Mr. Arthur Friedheim. The programme included Liszt's symphonic poem 'Hungaria,' long, noisy, and commonplace. Liszt could write interesting music, but also pieces which his true admirers should do their best to keep out of hearing. Miss Monteith's second recital, on Tuesday next, will be for pianoforte alone.

MADAME CÉCILE CHAMINADE gave a concert at St. James's Hall last Monday afternoon, when she introduced several new songs and pianoforte



pieces of her own composition. Of the former the most attractive were 'Fleur du Matin,' a thoughtful and expressive piece, and 'Alleluia,' for which Madame Chaminade has provided a graceful and appropriate melody. These songs were rendered with skill and charm by Mlle. St. André. Mlle. Lucie Hirsch and M. Hardy-Thé also sang several pleasing pieces by the same composer. Madame Chaminade gave elegant and neat performances of her new pianoforte solos 'Divertissement,' 'Expansion,' and 'Quatrième Valse,' written in her usual vivacious and refined manner.

MR. GEORGE A. CLINTON gave his second chamber concert on Monday evening at the Queen's Small Hall, when a Quintet in c for wood-wind and horn by A. F. M. Klughardt, Op. 79, was performed for the first time in London. The composer, born in 1847, has written operas, symphonies, and much chamber music. The music of the Quintet is of the Capellmeister order, but the two middle movements, Scherzo and Andante, are certainly quaint and pleasing. For his third concert Mr. Clinton announces a Pianoforte Quintet by the blind Bohemian composer Josef Labor.

MR. DOLMETSCH's programme next Tuesday evening includes two pieces for five viols: 'The Cradle' and 'The New-yeeres Gift,' by Antonio Holborne, "servant to her most excellent Majestie," who in 1597 published in London 'The Citharne Schoole.'

AT Herr Kubelik's concert at St. James's Hall on May 21st the orchestra will consist of fifty-five players from Prague, under the conductorship of Prof. Nedbal, the well-known member of the Bohemian Quartet.

AN opera by Dr. Joseph Parry, entitled 'The Maid of Cefn Ydfa,' founded on the true and pathetic story of the Glamorganshire lady whose grave is still visited by many pilgrims, will be produced at Cardiff in November, and played for a week, so that the composer may thoroughly hear and, if needful, amend it. Only then will it be published and heard elsewhere. The precaution is a wise one; composers are too apt to rush into print before testing their works. The libretto is from the pen of Mr. Joseph Bennett.

MISS JESSIE GRIMSON, as already announced, has formed an English Quartet, and at the first concert, at the Bechstein Hall on May 16th, the programme will include a novelty—viz., a Quartet (manuscript) in B flat by Mr. Frank Bridge, the second violin of the party.

MR. DAN GODFREY, jun., sends us a list of works performed by the municipal orchestra at the Winter Gardens, Bournemouth, between October 7th, 1901, and May 3rd, 1902, during the series of sixty symphony concerts. Of the pieces performed there for the first time we find no fewer than 19 overtures, 12 symphonies, 13 suites, and 15 concertos for various instruments, &c. Of the complete list of 249 works, 109 were novelties to Bournemouth, and 12 of these were first performances, and 8 first performances in England. The number of works by British composers amounted to 77. Queen's Hall itself would not beat this Bournemouth record so far as native music is concerned.

"NIGHTS AT THE OPERA" is the title of a new and seasonable series of handbooks. The first is 'Lohengrin,' from the pen of Wakeling Dry. It contains a brief account of 'The Maker of the Music,' also of the 'Music and Story Side by Side.' The series is being published by the De La More Press.

THE stepmother of Brahms, aged seventy-eight, died recently at Hamburg. His father, a double-bass player, when twenty-four years of age, married Christiane Nissen, his senior by sixteen years. They led an unhappy life, and finally, in 1864, on the advice of their son Johannes, separated. In the following year the wife died,

and within a year the widower married a widow, Frau Caroline, who kept a coffee-house where he and other members of the Philharmonic Society were accustomed to take their midday meal. He was then sixty-two years of age, but his newly wedded wife was his junior by eighteen years. In 1872 the old man fell ill, and his son hastened to Hamburg, and was with him to the last. From that time until his death the composer, who was much attached to his stepmother, saw that she was well cared for, and also made generous provision for her in his will.

ACCORDING to the *Allgemeine Musik-Zeitung* of April 25th a kind of double operatic festival was to commence at Prague on May 8th. There is to be not only a Wagner cycle—'Tannhäuser,' 'Lohengrin,' 'Tristan,' 'Meistersinger,' and the 'Ring'—but it is to be followed by four Italian operas: 'Ernani,' 'Un Ballo in Maschera,' 'Aida,' and 'Norma.' Eminent artists are engaged, and the Wagner performances will be under the able direction of Dr. Carl Muck, of Berlin. In this curious combination it seems as if the order ought to be reversed; the two schools, we presume, will attract for the most part different audiences.

THE same journal of May 2nd has a notice of the first performance of Prof. Stanford's 'Much Ado about Nothing' in German, at the Leipzig Stadttheater, on April 25th. Herr Eugen Segnitz, the writer, recognizes the many merits of the work, but finds the lyrical portions more successful than the dramatic. The composer was present, and was summoned several times before the curtain after each act.

#### PERFORMANCES NEXT WEEK.

MON.	Jochim Quartet, 3, St. James's Hall.
—	Fri. Mary Munchhoff's Vocal Recital, 3, Bechstein Hall.
—	Royal Italian Opera, 7.30, Covent Garden.
—	Richter Concert, 8.30, Queen's Hall.
TUES.	Miss M. Monteith's Pianoforte Recital, 3, St. James's Hall.
—	Miss Fanny Davis's Concert, 8, St. James's Hall.
—	Royal Italian Opera, 8, Covent Garden.
WED.	Mr. A. Hartmann's Violin Recital, 3, St. James's Hall.
—	Miss Polyxena Fletcher's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Jochim Quartet, 3, St. James's Hall.
—	M. Godowsky's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Chaplin Trio Concert, 3, St. James's Hall.
—	Miss Jessie Grimson's Chamber Concert, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Royal Italian Opera, Covent Garden.

#### DRAMA

#### THE WEEK.

PRINCE OF WALES'S.—'The President,' a Farical Melodrama in Three Acts. By Frank Stayton.  
ADELPHI.—'Sapho,' a Play in Four Acts. Adapted from the Novel of Alphonse Daudet by Clyde Fitch.  
ROYALTY.—Afternoon Performance. Representations of the Stage Society: Ibsen's 'Lady from the Sea.'  
DUKE OF YORK'S.—Revival of 'The Gay Lord Quex.' By A. W. Pinero.

As a comic opera Mr. Stayton's new piece 'The President,' in which, after a tour in America, Mr. Charles Hawtrej reappeared in London, might have had some claim upon attention; as a play, even when accepted as a "farical" melodrama, it is of small account. Some feeling that an operatic investiture would be suitable seems to have dawned on the author, who in his first act introduces music which serves no dramatic purpose, as well as what might be called a rudimentary chorus, and in the third act assigns his hero a "topical" song accompanied by a dance of all the characters, the proper place of which is in a variety entertainment. Not without idea is the story, but the treatment is poor and thin, and a closing act of painful ineptitude sent us home in a mood of discontent. In the capital of the South American republic of San Juan revolutions are as common as earthquakes or thunderstorms. Aware how insecure is his tenure of office, the

existing president has but one aim, to lay his hands on all available cash. A new revolution is imminent, and the only reason it does not break forth is that the conceivable leaders, taught by painful experience, will not trust one another. A resident Englishman, who has come to the spot for repose, is at length induced to accept the office of president and to imprison his predecessor, only to find so soon as he is in office that the forces he undertook to lead are immediately arrayed against him, and that the chaser becomes the chased. In this conception there is something mildly comic, and the position of the ex-president, who finds a revolution planned in his drawing-room by his family and carried out in his bureau by his cabinet, may perhaps be regarded as humorous. Unfortunately, Mr. Stayton is unable to carry out his own scheme, and the *dénouement* he provides is conceivable only, as has been said, in comic opera or, preferably, in burlesque. As the Englishman who reluctantly conquers his indolence at the bidding of love and quits with a yawn his American chair in order to "make history," Mr. Hawtrej showed once more his imperturbable insouciance. Other parts were adequately supported by Miss Miriam Clements, Mr. Robert Pateman, Mr. Arthur Williams, and Mr. Robert Loraine.

Instead of taking for the basis of his play the fairly workmanlike adaptation executed by M. Daudet and M. Adolphe Belot, produced at the Gymnase in 1885 with Mlle. Jane Hading as the heroine, and revived seven years later by Madame Réjane at the Grand Theatre, Mr. Clyde Fitch has gone back to the original novel of 'Sapho' and shaped a version of his own. The result is disastrous. A worse rendering of an uncomfortable but powerful story is not easily to be conceived. The new 'Sapho' was seen in America some year and a half ago. How, after that experience, it could, with all its faults on its head, have been brought to London is not to be understood. Had the imperfections of the play been due to an attempt to remove what in theory or execution is judged too risky for English taste some excuse might have been advanced. The alterations seem, however, attributable to an endeavour to overload the whole with gaudy spectacle or to farce it with comic situation and dialogue. In pure wantonness, as it appears, the dramatist opens with a masked ball in the rooms of Déchelette, in which Jean Gaussin sees for the first time Fanny Legrand, disguised neither as Sapho nor as the *femme* Fellah, but apparently as Aphrodite, and is supposed to take from her eyes "immortal fire that never dies." No sign of such possession is, however, revealed. Though tolerable when, half a century ago, they were used in 'The Corsican Brothers' and similar pieces, masked balls are now out of date, and liable to weary even the least sophisticated of audiences. The hour consumed by this interpolation (for as such, though justified by the novel, it must be regarded) is dearly purchased. Coming after this the long scene of picture-hanging in the chambers of Jean augments the feeling of weariness. Not even the arrival of Divonne and Irène can do much to lighten the gloom. At the end of a second act, which also has occupied an hour, the story



begins. From this time forward the progress is slow, and the humours of the Hettémas are depressing. Some, though not much, psychological interest is inspired, and the whole, but for the lateness of the hour and the weariness previously begotten, might be accepted. In order, as it seems, to accentuate the character of Fanny Legrand the other personages are reduced to nonentities. In Déchelette, Caoudal, Alice Dorée, and others, by whom the action is carried on, lay figures might with no perceptible loss be introduced. The result is failure. With all the opportunities afforded her Miss Olga Nethersole creates no such harrowing effect as did Madame Réjane. It is not that she acts badly. On the contrary, her performance is powerful and imaginative. But, deprived of satisfactory environment, it loses its effect, and leaves us angry rather than otherwise stimulated or moved. If Miss Nethersole wishes to persist in her experiment she will do well to get a simple translation of the original, and, with no more alteration than the censure demands, place it before the London public. What sufficed for Mlle. Jane Hading and Madame Réjane might do for her. With the exception of Mr. Eric Lewis, who was excellent as Césaire, no actor had many opportunities. Mr. Barnes's powers were wasted in Déchelette; Miss Rosina Filippi as Divonne was on the stage for a few minutes only. There was, moreover, no moment when Mr. Frank Mills indicated the spell under which Jean Gaussin is supposed to exist.

After an interval of eleven years Ibsen's 'Lady from the Sea,' first seen at an afternoon representation at Terry's Theatre, has come for a second time before the London public. Thanks to an admirable impersonation of the heroine by Miss Janet Achurch, it took a firm hold upon the public. Such merit as it possesses is poetic rather than dramatic. Ellida Wangel is an Undine-like creature, and her fantastic affection for the sea, surrounded by which she has long dwelt, assigns her a certain measure of charm. The dénouement of the play is, however, unsatisfactory, and the whole suffers from that parochialism of which Ibsen rarely divests himself. In the interpretation Mr. Laurence Irving and Mr. Norman McKinnell distinguished themselves.

After touring about the suburbs and the country Mr. Hare has taken possession of the Duke of York's Theatre and revived 'The Gay Lord Quex,' Mr. Pinero's comic masterpiece. The experiment proved judicious, the play having lost nothing of its mirthfulness or its charm, while the interpretation is even better than before. A masterpiece of comedy acting from the first, Mr. Hare's Lord Quex has gained in breadth as well as finish, and may compare with anything which foreign stages can show. It strikes, moreover, a note of sincerity we do not recall in the previous performance. The Sophy Fullgarney of Miss Irene Vanbrugh is also brilliant; a saucier, more attractive, more vulgar, more plucky, and yet more loyal little minx has rarely been seen on the stage. The scenes between Mr. Hare and her are quite irresistible. Miss Fanny Coleman's Countess of Owbridge, Miss Fortescue's Duchess of Strood, and Mr. Gilbert Hare's Sir Chichester Frayne remain excellent. Taking for

the first time the part of Muriel Eden, Miss Beatrice Forbes-Robertson, besides looking the character delightfully, acts with much earnestness and sincerity of style.

### Dramatic Gossip.

'MISS BRAMSHOTT'S ENGAGEMENT,' by Mr. G. S. Street, which forms the *lever de rideau* at the Prince of Wales's, obtained a highly favourable reception. It shows the manner in which a resolute, masculine, and self-contained young lady succeeded in converting into proposals of marriage any words bearing on personal topics which might be addressed by masculine humanity, and so became betrothed to three reluctant young gentlemen at once. Miss Hetta Bartlett was the heroine, and Messrs. Grant Stewart, Robert Loraine, and Turner her leash of lovers.

'DIVORCE,' a four-act melodrama by Mr. Max Goldberg, was produced on Monday at the Lyric Theatre, Hammersmith. One act of this, in which a brother appears as an innocent correspondent to an English peeress, passes in the Divorce Court.

THERE has been some question among London managers of raising the prices of stalls during the Coronation period to 12s. 6d., and various actor-managers have expressed their views on the question. It remains to be seen whether the run upon the theatres will be sufficient to justify raising the prices to double what is demanded in the best American houses. It is a question to be decided by those whom it immediately concerns. We have always regarded it as absurd that the same price should be demanded at houses at which, as at Her Majesty's or the Savoy, very highly organized and costly entertainments are given, as at others where less ambitious, less expensive, and less artistic representations are provided.

A REPORT which has been circulated that Mr. Forbes Robertson will during his present season produce 'Othello,' with Mr. H. B. Irving as Iago, is inaccurate. 'Mice and Men' will, it is believed, outlast the summer season, and may possibly be continued until the close of the year.

MISS LILY BRAYTON, who was at Her Majesty's the Viola in 'Twelfth Night,' and has recently, during the absence of Miss Nancy Price, been playing Pallas Athene in 'Ulysses,' has been engaged to represent the Queen in the forthcoming revival of 'Richard II.' She has already been seen in London as the Queen in the previous Lyceum revival of the same play.

THE repertory of Mlle. Jane Hading at the Coronet Theatre will comprise 'Le Vertige,' 'La Princesse de Bagdad,' 'Le Maître de Forges,' 'L'Étrangère,' 'Frou-Frou,' and 'Les Demi-vierges,' called, out of deference to English requirements, 'Maude.'

AUGUST 30TH is fixed for the production at the St. James's of Mr. Justin Huntly McCarthy's 'If I were King,' the hero of which, François Villon, will be played by Mr. Alexander.

THE run at the Imperial of 'The Degenerates' is now over, and the theatre for the present is closed.

'ALL ON ACCOUNT OF ELIZA' has been withdrawn from the Shaftesbury Theatre, and the house for the present is closed.

THE committee of the Sesame Club have arranged for six further representations of the morality of 'Everyman,' to be given by the Elizabethan Stage Society under the direction of Mr. Ben Greet during the week beginning on the 26th inst. The scene of this interesting revival will be St. George's Hall.

TO CORRESPONDENTS.—J. B. D.—J. H.—W. E. G. F.—F. & M.—received.  
S. L. P.—T. C.—G. P.—Already published in the press. No notice can be taken of anonymous communications.

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